MARIO BUATTA

PRINCE OF INTERIORS

NEW YORK | 23 & 24 JANUARY 2020

VOLUME TWO

Sotheby's EST. 1744

MARIO BUATTA

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AUCTION IN NEW YORK
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Sotheby's EST. 1744

The New York Times Magazine
For Darling Mario
My favorite groupie
Barbara Bush
Feb. 8, 2001
Miss Peggy Lee
June 4, 1990
Dearest Mario,
I take the honey suckle sachet to bed with me. I love it and I love you.
Your favorite dinosaur,
Peggy Lee
1040 Fifth Avenue
March 20, 1991
Dear Mario —
It was so nice to come home and find your present. Thanks very much for thinking of me.
all best wishes
Jackie
Mario Buatta
Mario Buatta
Mario Buatta
WISHING YOU A
FESTIVE HOLIDAY SEASON
AND A
HAPPY NEW YEAR
LOVE,
MARIAH

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CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

10
MARIO BUATTA: PRINCE OF INTERIORS
VOLUME TWO: LOTS 401-969

314
HOW TO BID

315
CONDITIONS OF SALE

316
TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING

317
BUYING AT AUCTION

319
SELLING AT AUCTION
SOTHEBY'S SERVICES
INFORMATION ON SALES AND USE TAX
IMPORTANT NOTICES

320
GLOSSARY OF TERMS

323
SOTHEBY'S CHAIRMAN'S OFFICE AND INTERNATIONAL COUNCIL

My apartment today is full of things I've collected over the years. Everything here tells a story. Some of it is good, some of it is chipped and broken, but it's a collection. It's what John Fowler called 'pleasing decay', which many don't understand today…it means that something looks well-worn and lived with, like an old pair of shoes that you love or an old jacket that gets better with age, it has character.

Bustito, the cello mouse
Hope Christmas bows you over!
Mario Bustito
By air mail
Par avion
MOET & CHANDON
MOET
BUSTITO
Happy Birthday late
Have you heard, it's Mario Bustito's 50th birthday!
Who's he?

401

□ 401

J. BORNET

American, 1810 - 1910

Panorama of the Harbor of New York, Staten Island and the Narrows

1854, published by Nagel & Weingärtner, New York
lithograph with tintstone and hand coloring
image approx.: 23 ¼ by 36 ¾ in.; 59.2 by 93.2 cm
framed: 39 by 50 ⅛ in.; 99.0 by 127.3 cm

PROVENANCE

Christie's New York, 26-27 January 1995, lot 221

$ 1,500-2,500

402

□ 402

ENGLISH SCHOOL, 19TH CENTURY

Best Friends

oil on canvas
12 ⅞ by 16 in.; 32.7 by 40.6 cm

$ 800-1,200

□ 403

ENGLISH SCHOOL, 19TH CENTURY

Horse and Groom

oil on canvas
10 by 12 ½ in.; 25.4 by 31.8 cm

$ 500-700

□ 404

AMERICAN SCHOOL, 19TH CENTURY

A Basket of Flowers

watercolor on paper
19 ⅛ by 21 ½ in.; 48.5 by 58.6 cm

$ 2,500-3,500

403

404

405

□ 405

AFTER LOUIS DE CARMONTELLE

Jardin de Monceau: Four Plates

circa 1779, signed *L.C. Dit Carmontelle* lower left
engraving with hand-coloring
images approx.: 10 ⅜ by 17 ¾ in.; 26.5 by 45.0 cm
framed approx.: 20 ⅞ by 27 ⅜ in.; 53.0 by 69.4 cm

PROVENANCE

Colefax and Fowler, London, 2004

See catalogue note at SOTHEBYS.COM

$ 1,200-1,800

□ 406

ENGLISH SCHOOL, 19TH CENTURY

A *Trompe L'oeil* of a Country Landscape with Cottages Behind a Broken Glass

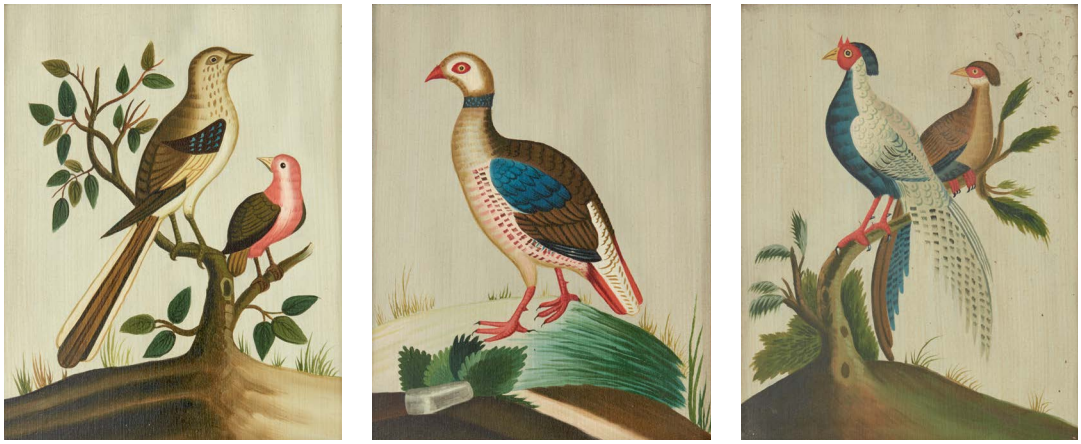
oil on panel
8 by 11 ⅞ in.; 20.3 by 30.2 cm

PROVENANCE

Christie's London, 23 September 1998, lot 537

$ 700-900

406



407

□ 407

A SET OF FIVE OIL PAINTINGS OF BIRDS IN GILTWOOD FRAMES, MODERN

15 in. by 13 in.; 38.1 cm by 33 cm

$ 300-500

□ 408

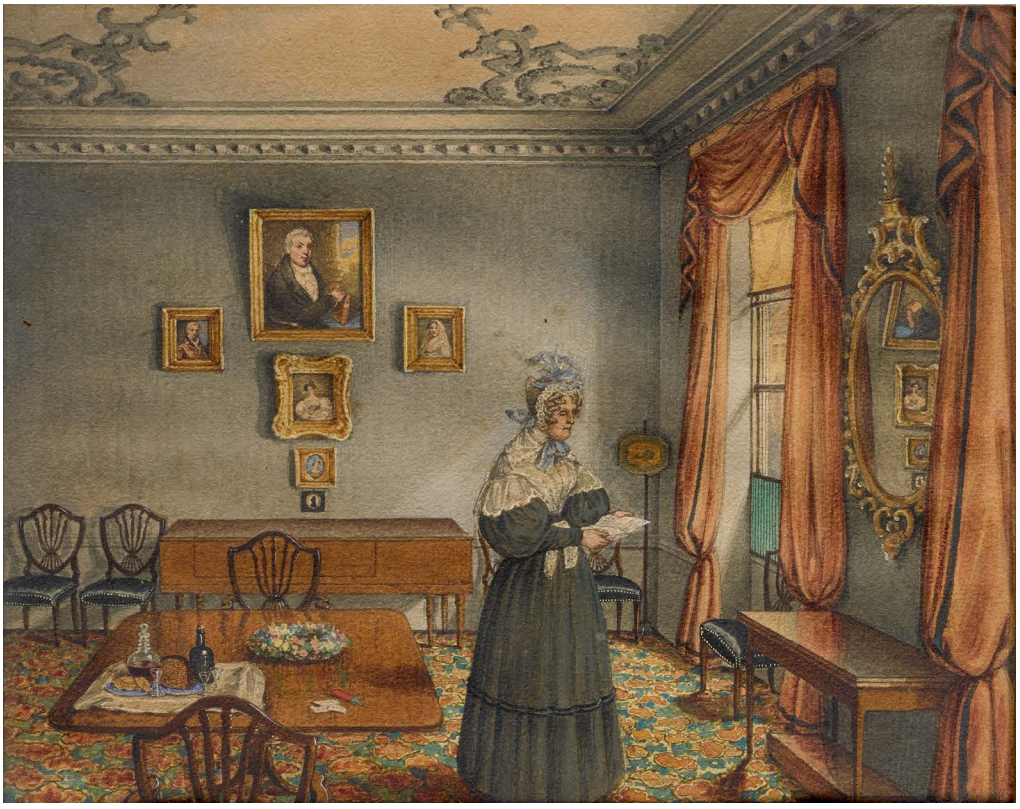
AMERICAN SCHOOL, 19TH CENTURY

Strawberries in a Hat

with label *J. S Bower, Crayon Artist, Orders Receive at 18 Court Street Boston, Mass.*
pastel on paper
15 ¾ by 20 in.; 40 by 50.8 cm

$ 2,000-3,000

408



409

410

409

MARY ELLEN BEST

British, 1809 - 1891

Mrs. Duffin in her Dining Room at York

watercolor and gouache on paper
sight, 10 ⅜ by 8 ¾ in.; 26.4 by 22.2 cm

PROVENANCE

Tony Sarg (by descent from the artist)
Mary Sarg Murphy, Sarasota, FL (by descent from the above)
Sotheby's New York, 21 January 1983, lot 199

LITERATURE

C. Davidson parentheses around (New York, 1985), *Women's Worlds: The Art and Life of Mary Ellen Best 1809-1891,* New York, 1985, p. 27, no. 25, illustrated

$ 5,000-7,000

□ 410

CHARLES HANCOCK

(1802 – 1877), Still Life of, 1835

A Basket of Flowers

watercolor and gouache on pasteboard
12 ¾ by 15 ⅝ in.; 32.4 by 40.6 cm

$ 1,000-1,500

□ 411

ROBERT SAYER AND JOHN BENNETT 18TH CENTURY

The Toilet

circa 1750
mezzotint with hand coloring
image approx.: 13 ⅛ by 9 ¾ in.; 33.3 by 24.7 cm
framed: 16 by 12 in.; 40.6 by 30.5 cm

$ 800-1,200

411

□ 412

A SET OF SEVEN VICTORIAN WATERCOLOR AND DECOUPAGE SCENES OF LADIES, CHILDREN AND DOGS IN COUNTRY HOUSE LANDSCAPES, LATE 19TH CENTURY

framed
the largest, 19 by 18 in.; 48.3 by 45.7 cm

$ 2,000-3,000

412

413

414

□ 413

A STAFFORDSHIRE CREAMWARE FIGURE OF A RECLINING LEOPARD, CIRCA 1815

naturalistically modeled and painted upon a green mound base
length 8 ¼ in.; 21 cm

A further example of this model in the Wisbech & Fenland Museum is illustrated in Pat Halfpenny, *English Earthenware Figures 1740-1840*, p. 210. A further example and its pair was sold at Christie's New York, 21 January 2003, lot 8

$ 1,200-1,800

□ 414

A SET OF SIX FRAMED COLORED BIRD PRINTS

each, 16 by 14 3/4 in.; 40.6 by 37.5 cm

PROVENANCE

Doyle New York, 10 September 2008, lots 106 & 107

$ 1,000-2,000

415

□ 415

A PAIR OF STAFFORDSHIRE GIRAFFE SPILL VASES, MID-19TH CENTURY

each modeled standing on shaped base against a hollow tree trunk forming the vase
height 9 in.; 22.6 cm

PROVENANCE

Marie Whitney Antiques, Tolland, bearing label

$ 700-1,000

416

JAMES GOODWYN CLONNEY

American, 1812 - 1867

The Epicurean

signed *J.G. Clonney* (lower left)
oil on panel
20 by 16 in.; 50.8 by 40.6 cm

$ 5,000-7,000

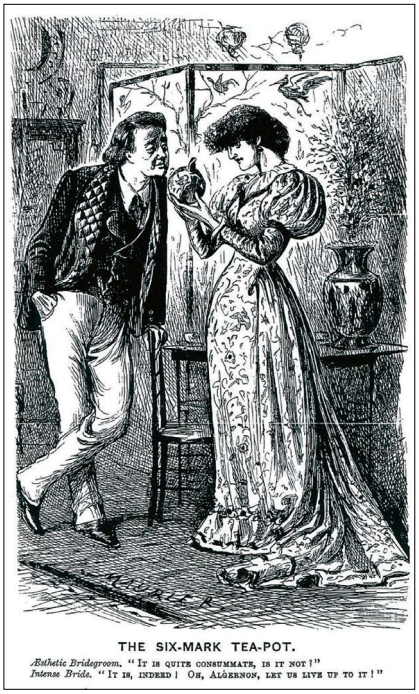
416

THE ENGLISH

BLUE AND WHITE CHINA

An Aesthetic Bridegroom remarks 'It is quite consummate is it not!' His Intense Bride replies: 'It is indeed! Oh, Algernon. Let us live up to it!'. The Punch cartoonist George Du Maurier here satirizes the aesthetes of late 19th century England and their infatuation with porcelain collecting, but also satirizes the words famously said by Oscar Wilde "I find it harder and harder every day to live up to my blue and white china." A 'Chinamania' of blue and white ceramics was perhaps accelerated in the latter part of the 19th century with the birth of movements such as Japonism. But the allure of blue and white porcelain has always been present in the field of collecting, ever since the first wares from China were imported into the Ottoman Empire in the early part of the 15th century. In the eyes of the Royal and Princely Courts of Europe, this elusive blue and white material was considered as valuable as gold, and the first imports into Western Europe.

By the late 17th century those who could devoted rooms or Porzellankammers to the material - In 1668-72 King Louis XIV built the Trianon de Porcelaine, a pleasure retreat lined with blue and white tiles and vases. The secret of how to produce 'true hard-paste porcelain' was not known in Europe until about 1708 when Johann Friedrich Böttger discovered that the vital ingredient was kaolin. The earlier attempts to make porcelain in Europe, which produced 'soft-paste', at the Florentine workshop of Francesco I de'Medici (1541–1587) and the French manufactories at Rouen and St. Cloud all imitated the blue and white of Chinese porcelain


THE SIX-MARK TEA-POT.

Æsthetic Bridegroom. "It is quite consummate, is it not?"
Intense Bride. "It is, indeed! Oh, Algernon, let us live up to it!"

George Du Maurier, 'The Six-Mark Tea-pot', *Punch*, October 30, 1880, p. 194

417

A LARGE PAIR OF CONTINENTAL FAIENCE BLUE AND WHITE MODELS OF LIONS, LATE 19TH/20TH CENTURY

each modeled seated with one paw raised on a ball, on a rectangular base, *AK marks over numeral 514 in blue*
height 18 ¾ in.; 47.5 cm

$ 3,000-5,000

417

□ 418

A PAIR OF JAPNESE ARITA BLUE AND WHITE OCTAGONAL-SECTION VASES AND COVERS EDO PERIOD, LATE 17TH CENTURY/ EARLY 18TH CENTURY

the bulbous body supported on a tapered foot and surmounted by a straight and short neck, the body decorated with scrolling foliage with reserved shaped panels in white, the domed cover surmounted by a knop modeled as a *shishi* atop rockwork
height 24 ⅜ in.; 61.9 cm

$ 2,500-3,500

418

419

A PAIR OF ADAM REVIVAL GILTWOOD TORCHERES WITH RAM'S HEADS, BELL FLOWERS, AND GUILLOCHE BORDERS, LATE 19TH CENTURY

with a Luton Museum exhibition label underneath no.69
height 56 in.; width 15 ¼ in.; depth 15 in.; 142.2 cm; 38.7 cm; 38.1 cm

PROVENANCE

Rodney Brooke, London, 1982

EXHIBITED

London, Luton Museum, *In the Days of Queen Charlotte: An Exhibition of Furniture and Works of Art Used in English Homes in the Second Half of the Eighteenth Century* (arranged in collaboration with The British Antique Dealers' Association), May 11-June 11, 1939, no. 69 (with Camerons)

$ 3,000-5,000

419

420

421

□ 420

A GILT-METAL MOUNTED BOHEMIAN BLUE OVERLAY GLASS CASKET AND HINGED COVER, LATE 19TH CENTURY

affixed with two gilt-metal handles, raised on four ball feet, enriched in gilding foliate trails in white
width 7 in.; 17.8 cm

$ 1,000-1,500

□ 421

A LARGE ENGRAVED GLASS PORT DECANTER AND CUT-GLASS STOPPER, EARLY 19TH CENTURY

of tapering form labeled 'PORT' within a berry garland wreath tied by an entwined band
height 21 ⅜ in.; 54.3 cm

$ 800-1,200

□ 422

SIX BRASS-MOUNTED CLEAR OR SILVERED GLASS NEWEL POST FINIALS, LATE 19TH/EARLY 20TH CENTURY

including a Baccarat example, *etched Baccarat factory mark*
(largest) height 7 in.; 17.8 cm

$ 2,000-3,000

422

423

□ 423

A PAIR OF MOLDED GLASS SPHEREICAL COVERED SWEETMEAT DISHES

height 16 ½ in.; diameter 9 in.;
41.9 cm; 22.9 cm

$ 500-800

□ 424

FIVE BRASS-MOUNTED BLUE FLASHED GLASS NEWEL POST FINIALS, LATE 19TH/EARLY 20TH CENTURY

(largest) height 7 ⅛ in.; 18 cm

$ 2,000-3,000

424

425

426

□ 425

A PAIR OF BLUE-GLASS GILT-DECORATED HURRICANE SHADES, 19TH CENTURY

height 22 ½ in.; 57 cm

PROVENANCE

The Estate of Mrs. C. J. Devine, Sr., Christie's New York, 10-12 October 1985, lot 418

$ 2,000-3,000

□ 426

A CARVED AND BLUE AND WHITE PAINTED WOOD PUMPKIN, SECOND HALF 20TH CENTURY

attributed to Robert Jackson (1931-2003)
height 15 in.; width 15 in.; 38.1 cm; 38.1 cm

Robert Jackson painted the the entrance hall of Mario Buatta's New York apartment in simulated Chinese wallpaper on a silver ground.

$ 500-800

427

A REGENCY STYLE GILT AND EBONIZED WOOD CONSOLE, CIRCA 1900, INCORPORATING EARLIER ELEMENTS

height 35 ¾ in.; width 62 in.; depth 24 ½ in.; 90.8 cm; 157.5 cm; 62.2 cm

PROVENANCE

Stair & Co., New York

$ 5,000-8,000

427

428

429

□ 428

FIVE SILVER AND SILVERED METAL PUMPKINS, BUCCELLATI AND OTHERS, 20TH CENTURY

the largest box silver with glass liner, *by Buccellati;* another box in silvered metal, *probably Indian*; and three models in silvered metal
21 oz 5 dwt; 665.5 g
diameters from 4¼ to 6½ in.; 10.8 to 16.5 cm

$ 2,000-3,000

□ 429

A PAIR OF VENETIAN ROCOCO STYLE BLUE PAINTED WOOD WALL BRACKETS

height 21½ in.; width 12½ in.; depth 8 in.;
54.6 cm; 31.8 cm; 20.3 cm

$ 500-800

430

430

FOLLOWER OF PEETER BOEL

A Menagerie of Animals Including Porcupines, Birds and Snake amongst Fruit

oil on canvas
38 ¼ by 51 in.; 97.2 by 129.5 cm

We are grateful to Dr. Fred G. Meijer for his assistance with the cataloguing of the present lot. He believes this painting is by a French follower of Peeter Boel and dates it to *circa* 1700.

$ 3,000-5,000

□ 431

AN ITALIAN SILVER COFFEE POT, UMBERTO LACCHIN, VENICE, RETAILED BY MISSIAGLIA, MID 20TH CENTURY

in 18th century style, spiral-fluted baluster form with carved handle
marked on base
20 oz gross; 622 g
height 10 ¼ in.; 25.4 cm

$ 800-1,200

431

432

□ 432

A PAIR OF ENGLISH DELFTWARE BLUE AND WHITE RECTANGULAR DISHES, A PAIR OF OCTAGONAL PLATES AND A SMALL STAND, CIRCA 1760-70

probably Liverpool, the two pairs painted in the same pattern with a basket of flowers, the small stand painted with figures crossing a bridge in a landscape
(pair of rectangular dishes) width 11 ½ in.; 29 cm

PROVENANCE

Joseph V. Vizcarra Collection, nos. 48 and 76, bearing labels Sotheby Parke Bernet, Inc. New York, 12-14 April 1984, lot 462

$ 1,500-2,000

□ 433

A PAIR OF CHINESE EXPORT OCTAGONAL PLATES
QING DYNASTY, 19TH CENTURY

each painted with a central pavilion in landscape
width 11 ⅝ in.; 29.5 cm

PROVENANCE

Christie's New York, 1-2 March 2005, lot 589

$ 800-1,200

433

434

434

A BLACK AND GOLD LACQUERED TOLE CORNER ETAGERE, 19TH CENTURY

height 75 in.; width 36 in.; 191 cm; 76 cm

PROVENANCE

Therien and Co., San Francisco
California Style: A Private Collection formed with Michael Taylor, Valerian Rybar, and Bruce Gregga, Christie's New York, 17 May 2005, lot 240

$ 4,000-6,000

□ 435

NINE CHINESE BLUE AND WHITE VASES QING DYNASTY

comprising a water sprinkler painted in the center with stylized lotus motifs, another water sprinkler painted with reserved lotus motif on *ruyi*-head shaped panels, a pair of double-gourd form vases painted with scrolling peonies, a small baluster vase painted with panels of ladies and bamboo, a cylindrical vase with a metal mount at the rim painted with panels of peonies, and three smaller vases of varying decorations. *9 pieces*
(tallest) height 7 ⅝ in.; 19.5 cm

$ 1,000-1,500

435

436

A RARE CHINESE EXPORT BLUE AND WHITE WALL CISTERN AND COVER QING DYNASTY, KANGXI PERIOD, CIRCA 1710-20

the pear-shaped vessel with a flat-back and pierced with an aperture, the front boldly painted with joyful boys descending a staircase from a pavilion, the lower part of the body molded with a mythical beast mask forming the spigot, the three-tiered cover similarly decorated with precious objects and floral motifs
(overall) height 21 ½ in.; 54.6 cm

A virtually identical example was sold at Mark Van Waay B.V., Amsterdam, 10 December 1984, lot 29. A similarly decorated example with a cover decorated with 'hundred antiques' and mythical beasts is illustrated in David Howard and John Ayers, *China for the West*, vol. I, p. 71, cat. no. 31. This example was later sold in these rooms, 30 January 1985, lot 20. A rare *famille-verte* decorated example, from the collection of the Lord Vernon, was sold in our London rooms, 8 June 1981, lot 64

$ 3,000-5,000

436

□ 437

A RÉGENCE GILTWOOD BRACKET, CIRCA 1725, WITH A LOUIS XV STYLE GILTWOOD BRACKET INSET WITH A PORCELAIN PANEL

(largest) height 14 in.; 35.6 cm

PROVENANCE

Florian Papp, New York, 26 May 1998 (Louis XV style bracket)
The Estate of Mrs. Charles Engelhard, Christie's New York, 18 March 2005, lot 155 (Régence bracket)

$ 2,000-3,000

437

438

□ 438

FIVE ENGLISH DELFTWARE BLUE AND WHITE CHINOISERIE PLATES, CIRCA 1750-60

variously painted with chinoiserie scenes, one with a powdered-blue-ground border with resist-decorated flower sprays, *probably William Griffith's factory, Lambeth High Street*, another powder-blue-ground bordered plate reserving fish, probably London or Bristol, one with a lambrequin-type border at the rim, another with small islands around the rim, and a fifth painted with a bird among foliage
(largest) diameter 9 ⅛ in.; 23 cm

PROVENANCE

Joseph V. Vizcarra Collection, nos. 77 and 80, bearing labels (powder-blue-ground bordered plates)
Sotheby Parke Bernet, Inc. New York, 12-14 April 1984, lot 419

$ 800-1,200

439

□ 439

FIVE ENGLISH DELFTWARE BLUE AND WHITE PLATES PAINTED WITH FLOWERS, CIRCA 1750-70

comprising a pair painted with a caterpillar climbing the stem of a tulip, two similar with stylized trailing flower stems, and a plate with a flowering plant within a scallop-edged cartouche; **together with** a Chinese blue and white porcelain plate painted with flowers. *6 pieces*
(largest) diameter 9 ⅛ in.; 23 cm

PROVENANCE

Thomas Seifert Antiques, one bearing label (pair of plates)

$ 1,000-1,500

□ 440

A PAIR OF QUEEN ANNE STYLE MOULDED GLASS MIRRORS

height 74 in.; width 24 ½ in.; 188 cm; 62.2 cm

$ 2,500-3,500

□ 441

A CONTINENTAL FAIENCE PORTABLE STOVE AND COVER, LATE 18TH/19TH CENTURY

of square-section and baluster form, with molded scrollwork and pierced openings, marbled in trails of blue glaze, with wooden handles
height 24 in.; 61 cm

$ 2,500-3,500

440

441

442

□ 442

A LATE GEORGE III LACQUERED AND PAINTED TEA CADDY, CIRCA 1800

(largest) height 4 in.; width 4 ½ in.; depth 4 in.; 10.2 cm; 11.4 cm; 10.2 cm

$ 300-500

□ 443

A REGENCY PENWORK BOX, CIRCA 1815

height 5 in.; width 16 in.; depth 10 in.; 12.7 cm; 40.6 cm; 25.4 cm

$ 500-800

□ 444

A CHINESE EXPORT RED LACQUER TEA CADDY, ALONG WITH TWO ENGLISH RED JAPANNED TEA CADDIES, 19TH CENTURY

(largest) height 8 in.; width 13 in.; depth 8 ½ in.; 20.3 cm; 33 cm; 21.6 cm

$ 500-800

443

444

One of my first purchases was an English Sheraton writing box for twelve dollars, bought out of my fifty-cent-a-week allowance. I loved the sense of history and mystery about it, and it has never stopped. I started collecting more and more antiques untill my parents' house was so overcrowded with my "junk" furniture that they ordered me to move into my own apartment.

445

□ 445

AN ENGLISH OAK WRITING SLOPE IN THE FORM OF A PALLADIAN HOUSE, 18TH CENTURY

height 15 ½ in.; width 8 in.; depth 10 in.; 39.4 cm; 20.3 cm; 25.4 cm

$ 2,000-3,000

□ 446

TWO PAINTED TOLE OVAL TRAYS DECORATED WITH FLORAL SPAYS

(largest) height 21 ½ in.; width 26 ¾ in.; depth 2 in.; 54.6 cm; 67.9 cm; 5.1 cm

$ 700-1,000

446

447

□ 447

TWO PAIRS OF FRENCH EMPIRE GILT BRONZE CANDLESTICKS, CIRCA 1815

(taller) height 10 ½ in.; 26.7 cm

PROVENANCE

The Estate of Charles J. Winston Co., Doyle New York, 22 October 2002, lot 252 (taller pair)
Sotheby's New York, 6 June 2006, lot 322 (shorter pair)

$ 800-1,200

□ 448

AN ITALIAN CABBAGE-FORM BOWL AND PAIR OF SILVER ARTICHOKE-FORM PEPPER MILLS, BUCCELLATI, MILAN AND MISSIAGLIA, VENICE, 20TH CENTURY

marked on bases
8 oz weighable; 249 g
diameter of bowl 5 in.; length of pepper mill 7 in.:
12.7 cm; 17.8 cm

$ 1,500-2,500

448

449

□ 449

AN UNUSUAL VICTORIAN PARCEL-GILT SILVER LOTUS-FORM WINE STRAINER, 19TH CENTURY

inscribed with Latin presentation inscription
apparently unmarked
4 oz 15 dwt; 149 g
length 7 in.; 17.8 cm

$ 800-1,200

Karl Blossfeldt, *Blumenbachia hieronymi (loasaceae)*

450

A SILVER 'SEED POD' CENTERPIECE, DESIGNED BY VAN DAY TRUEX FOR TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

after a photo by Karl Blossfeldt of *Blumenbachia hieronymi (Loasaceae)*
marked on base and cover Tiffany & Co. NY / Sterling / Italy / 925
35 oz 5 dwt; 1101 g
height 11 in.; 28 cm

PROVENANCE

R. Louis Bofferding, New York, 2011

$ 7,000-10,000

451

□ 451

SIX ENGLISH DELFTWARE BLUE AND WHITE PLATES PAINTED WITH FLOWERS, CIRCA 1770

painted with a flowering peony and further sprigs within a diaper border, brown or yellow-edged rims
diameter 9 in.; 22.8 cm

$ 800-1,200

452

□ 452

A RARE PAIR OF CHINESE EXPORT LOBED 'FLORAL' DISHES QING DYNASTY, KANGXI PERIOD

supported by a short tapered foot, the lobed sides sweeping to an everted rim, boldly painted in the center with blossoming flowers, the spirally-fluted rim painted with further panels of blossoming flowers, *the base with a conch mark within double-circles*
diameter 10 ⅝ in.; 27 cm

PROVENANCE

Sotheby's London, 23 June 1981, lot 234

$ 1,000-1,500

453

□ 453

A LUNEVILLE (KELLER ET GUERIN FACTORY) FAIENCE BARBER'S BOWL, LATE 19TH/EARLY 20TH CENTURY

painted with a blue berry wreath around the rim, the interior inscribed '*Rasez-moi.*' in black, pierced for hanging, *K. G. Lunéville mark in blue*
width 13 ⅜ in.; 24 cm

$ 400-600

□ 454

A RÉGENCE GILTWOOD BRACKET WITH A MASK REPRESENTING AMERICA, CIRCA 1725

height 14 in.; width 8 in.; depth 7 in.;
35.6 cm; 20.3 cm; 17.8 cm

$ 2,000-3,000

454

455

A PAIR OF CHINESE HEXAGONAL-SECTION BLUE AND WHITE VASES AND COVERS LATE 19TH/20TH CENTURY

each decorated with a continuous riverscape scene underneath a diaper band, the base with an apocryphal *Yongzheng* mark, the domed covers similarly decorated and surmounted by a Buddhist lion-form knop
(overall) height 22 ½ in.; 57.2 cm

$ 3,000-5,000

455

456

457

□ 456

TWO PAIRS OF CHARLES X GILT BRONZE AND GILT AND PATINATED BRONZE CANDLESTICKS, CIRCA 1825

height 10 in.; 25.5 cm

$ 700-1,000

□ 457

A PAIR OF CHARLES X GILT BRONZE CANDLESTICKS, CIRCA 1825

height 12 ½ in.; 32 cm

PROVENANCE

California Style: A Private Collection formed with Michael Taylor, Valerian Rybar, and Bruce Gregga, Christie's New York, 17 May 2005, lot 282

$ 1,200-1,800

458
(TWO ILLUSTRATED)

□ 458

A SET OF SIX DIRECTOIRE GREY-PAINTED FAUTEUILS EN CABRIOLET, CIRCA 1800

height 36 in.; width 23 in.; depth 18 in.;
91.4 cm; 58.4 cm; 45.7 cm

PROVENANCE

The Collection of Norman Norell, Sotheby Parke Bernet, Inc. New York, 15-17 March 1973, lot 568

EXHIBITED

'Norell's Timeless Elegance', House Beautiful, June 1968, p.44

LITERATURE

'Norell's Timeless Elegance', House Beautiful, June 1968, p.44

$ 2,500-3,500

459

□ 459

TWO PAINTED TOLE OVAL TRAYS, ONE BLACK AND RED, THE OTHER A LANDSCAPE

(largest) 30 ½ in. by 24 ½ in.; 77.5 cm by 62.2 cm

$ 600-800

460

460

AN ITALIAN SILVER AND BAMBOO FLATWARE SERVICE, BUCCELLATI, MILAN, LATE 20TH CENTURY

with natural bamboo handles, comprising:
twelve dinner knives
ten dinner forks
twelve lunch knives
twelve lunch forks
ten fish knives
eleven salad forks
ten tablespoons
twelve soup spoons
twelve dessert spoons
twelve teaspoons
ten lobster forks
eight iced tea spoons
nine coffee spoons
eight butter spreaders
two piece carving set
four salad servers in pairs
three serving forks
three serving spoons
four shell bowl spoons
one pie server
one cake knife
one tomato server
one sauce ladle
two cheese knives
one cheese plane
one bottle opener
one sugar spoons
174 pieces

$ 5,000-7,000

461

461

A COALPORT 'TOBACCO-LEAF' PATTERN ASSEMBLED PART-DESSERT SERVICE, CIRCA 1810

comprising two sauce tureens, covers and stands, four square dishes, three oval shaped dishes, a shell-shaped dish and fifteen plates.
29 pieces

PROVENANCE

The Estate of Holston Mastin: A. T. Gordon Little Interior, Christie's New York, 2-3 October 2012, lot 163 (part; a sauce tureen, cover and stand)
Christie's New York, 5 February 2008, lot 282 (five pieces)
Christie's New York, 6 February 1997, lot 124 (fourteen pieces)

$ 5,000-7,000

462 463 464 465

462

A CASED ASSEMBLED SET OF ST. CLOUD AND FRENCH BLUE AND WHITE PORCELAIN SILVER AND STEEL-MOUNTED CUTLERY, CIRCA 1740

comprising twelve large knives, twelve smaller knives, twelve dessert forks and twelve dessert spoons. *49 pieces*
(case) height 3 ⅜ in.; width 16 ⅝ in.; depth 10 in.; 8.5 cm; 42 cm; 25.5 cm

PROVENANCE

The Collection of the late Count and Countess Guy du Boisrouvray, Sotheby Parke Bernet, Inc. New York, 27-28 October 1989, lot 328

$ 4,000-6,000

□ 463

AN ASSEMBLED BOW BLUE AND WHITE PORCELAIN STEEL-MOUNTED CUTLERY PART-SET, CIRCA 1755

painted in slight variations of the same pattern, comprising thirteen knives and eight various forks. *21 pieces*
overall length of knives 11 in.; 27.9 cm

$ 2,000-3,000

□ 464

AN ASSEMBLED GROUP OF FRENCH AND ENGLISH BLUE AND WHITE PORCELAIN STEEL-MOUNTED CUTLERY, 18TH CENTURY

comprising a set of three knives and three forks, *probably Worcester*, a set of eight knives and a further fork. *15 pieces*
overall length of knives 11 in.; 28 cm

$ 1,000-1,500

465

AN ASSEMBLED ST. CLOUD BLUE AND WHITE PORCELAIN STEEL-MOUNTED CUTLERY PART-SET, CIRCA 1730

comprising eleven knives, eight small forks and six large forks. *25 pieces*
overall length of knives 10 ¼ in.; 26 cm

PROVENANCE

The Patino Collection, Christie's New York, 28 October, 1986, lot 86
Christie's New York, 6-7 September, 2006, lot 370

$ 3,000-5,000

466

466

SEVEN CHINESE BLUE AND WHITE SCALLOPED-RIM PLATES QING DYNASTY, KANGXI PERIOD

each painted in the center with a figure on horseback and attendant in pursuit of two rabbits in landscape, the rim decorated with eight Buddhist emblems interrupted by lotus blossoms, *the base with an apocryphal Chenghua mark*
diameter 10 ⅛ in; 25.7 cm

A similarly decorated pair from the Salting bequest in the collection of the Victoria and Albert Museum, London, and illustrated in W. B. Honey, *Guide to Later Chinese Porcelain,* pl. 39, a & b

$ 3,000-5,000

467

467

EIGHT RARE CHINESE BLUE AND WHITE LOBED DISHES QING DYNASTY, KANGXI PERIOD

each molded with nine lobes, each lobe finely painted with cartouches depicting various flowers including lotus, prunus, peonies, willow, the center painted with insects among chrysanthemum and peonies issuing from rockwork
diameter 8 ⅞ in; 22.5 cm

PROVENANCE

Elinor Gordon, Villanova, Pennsylvania (a pair)

A similarly decorated example is in the collection of the Topkapi Saray Museum, Istanbul, and illustrated in Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. III, p. 1042, cat. no. 2274. A further example was sold at Christie's New York, 11 October 1990, lot 208

$ 3,000-5,000

468

468

A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE
QING DYNASTY, KANGXI PERIOD

each piece painted in the center with peony and prunus branches issuing from rockwork within shaped panels reserved on a scrolling foliate ground, comprising a pair of garlic neck vases and three baluster vases and covers, the vases all supported on a tiered pedestal, the covers similarly decorated. *8 pieces*
(vase and cover) height 12 ⅜ in; 31.4 cm

PROVENANCE

Michael Hogg Antiques, London
Collection of a European Foundation
Sotheby's New York, 26 October 1990, lot 243

$ 6,000-8,000

□ 469

A SET OF SIX WHITE PAINTED ROCOCO STYLE WALL BRACKETS

custom painted by Mario Buatta for the display his collection of blue and white ceramics in his New York apartment dining room
(largest) height 21 ½ in.; width 12 ½ in.; depth 8 in.; 54.6 cm; 31.8 cm; 20.3 cm

$ 1,500-2,500

469

470

□ 470

TWO ENGLISH DELFTWARE BLUE AND WHITE FLOWER BRICKS, CIRCA 1750

probably London or Bristol, the larger painted with pairs of figures before a large house, the smaller with landscapes showing a ruined tower or a windmill
(largest) width 5 ⅝ in.; 14.1 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lot 76 (part; smaller)
Sotheby Parke Bernet, Inc. New York, 9 December 1983, lot 13 (larger)

$ 1,000-1,500

□ 471

THREE ENGLISH DELFTWARE BLUE AND WHITE FLOWER BRICKS, CIRCA 1740-50

the largest painted with birds perched in branches, *painted numeral 4*, another painted with a figure next to pagodas on a rockwork island, the smaller third example painted with an open scroll and flowers
(largest) width 7 ⅞ in.; 20 cm

PROVENANCE

The Collection of Dr. and Mrs Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lot 77 (two smaller examples)

$ 1,500-2,000

472

□ 472

TWO SIMILAR ENGLISH DELFTWARE BLUE AND WHITE FLOWER BRICKS, CIRCA 1750

probably London or Bristol, painted with panels of flowering branches and diaper motifs
width 6 in.; 15.2 cm

$ 1,000-1,500

473

A RARE PAIR OF CHINESE EXPORT BLUE AND WHITE TULIP VASES QING DYNASTY, KANGXI PERIOD

after Dutch Delft originals, each modeled with three tiers in square section, surmounted by a tall spire, each tier with four gently flaring spouts at the corners, supported by a rectangular pedestal painted on the sides with either a female nude dancing in a fenced interior, or a winged-cherub among blossoming flowers and foliage, one inscribed at the base with an *AK* monogram
height 17 ⅛ in.; 43.3 cm

PROVENANCE

Christie's London, 2 July 1982
Mallet at Bourdon House, London, 1983

A nearly identical example is in the collection of the Groninger Museum, and illustrated in D. F. Lungsingh Scheurleer, *Chinese Export Porcelain*, cat. no. 108. This example, along with one of the present pair, bears an *AK* mark on the base, which belonged to the original Delft maker Adriaen Kocx, who likely created the form. Another pair of nearly identical examples was with Cohen & Cohen, London, reference no. 6172

$ 15,000-20,000

473

474

□ 474

TWO ENGLISH DELFTWARE BLUE AND WHITE SQUARE-FORM FLOWER BRICKS, CIRCA 1750

each of slightly tapering form pierced with three large holes, and either seven or six smaller holes, each painted in Chinoiserie style with panels, one with a figure fishing on a river bank, the other with a small pagoda building on an island
heights 3 ⅝ in.; 3 ¾ in.; 9 cm; 9.5 cm

PROVENANCE

Joseph V. Vizcarra Collection, no. 90, bearing label (one)
Sotheby Parke Bernet, Inc. New York, 12-14 April 1984, lot 431
Howard Hodgkin Collection, bearing label (the other)

A flower holder of this form painted with a slight variation of the pattern is in the Glaisher Collection at the Fitzwilliam Museum, Cambridge, illustrated in Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 304, I.4

$ 2,000-3,000

475

A PAIR OF GEORGE II STYLE GILTWOOD BRACKETS

height 8 in.; width 11 ¼ in.; depth 6 in.; 20.3 cm; 28.6 cm; 15.2 cm

PROVENANCE

Stair & Company, London, 1974
Christie's New York, 10-11 July 2002, lot 557

$ 3,000-5,000

475

476

□ 476

A PAIR OF CHINESE EXPORT BLUE AND WHITE TULIP VASES LATE QING DYNASTY

each in the form of five baluster vases enclosing a taller tapered cylindrical vase with a bulbous mouth, the center of each baluster vase reserved with a panel painted with flowers
height 9 ¾ in.; 24.8 cm

$ 2,000-3,000

□ 477

A PAIR OF GEORGE III STYLE GILTWOOD TWO-LIGHT WALL BRACKETS

each with two candle arms
height 20 in.; 50.8 cm

PROVENANCE

The Estate of Mollie Parnis Livingston, Sotheby's New York, 10 November 1992, lot 31

$ 2,000-3,000

477

478

□ 478

TWO ENGLISH DELFTWARE BLUE AND WHITE PUZZLE JUGS, CIRCA 1760

probably Liverpool, of conventional form, the rims with three apertures, and a band of flowerheads formed of circle and heart-shaped piercing, each painted with script verse in slightly different spellings:
"Here Gentlemen come try y^r^ Skill.
I'le hold a wager if you will
that you Don't Drink this liq^r^ all
Without you spill or let some Fall.",
flanked by flowering plants
(tallest) height 7 ⅜ in.; 18.6 cm

PROVENANCE

The Collection of Dr. and Mrs Warren Baker Collection, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lots 55 and 57, one bearing Collector's label, no. 62.53

$ 1,200-1,800

□ 479

TWO ENGLISH DELFTWARE BLUE AND WHITE PUZZLE JUGS, CIRCA 1760

probably Liverpool, of conventional form, the rims with three apertures, and a band of flowerheads formed of circle and heart-shaped piercing, each painted with script verse in slightly different spellings:
"Here Gentlemen come try y^r^ Skill.
I'le hold a wager if you will
That you Don't Drink this liq^r^ all
Without you spill or let some Fall.",
flanked by flowering plants
height 7 ½ in.; 18.8 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, Michigan City, Indiana, Sotheby's Parke Bernet, Inc. New York, 15 October 1982, lots 54 and 56

$ 1,000-1,500

479

You want to make your rooms happy, and it's good to have night colors and day colors. I could never live in an all-white house, because I was born in an all-white house.

480

□ 480

TWO ENGLISH DELFTWARE BLUE AND WHITE GUGLETS, CIRCA 1750-65

probably Liverpool, one painted on both sides with a bowl of flowers, the other painted with a large Chinoiserie landscape with pagoda buildings among trees, the *verso* with a similar smaller scene, with a stylized stiff-leaf band at the rim
heights 10 ⅛ in.; 9 ⅞ in.; 25.5 cm; 25 cm

PROVENANCE

The Collection of Dr. and Mrs Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lots 61-62

The pattern seen on the first is associated to Delftware made in both Liverpool and Dublin. The wares produced in Dublin generally differ by the addition of a painted numeral on the underside, as mentioned in Michael Archer, *Delftware in the Fitzwilliam Museum*, p. 226, E.13 where a further guglet painted in this pattern is illustrated

$ 1,200-1,800

□ 481

AN ENGLISH DELFTWARE BLUE AND WHITE FOOD WARMER, LINER AND COVER, CIRCA 1760

perhaps Lambeth, of cylindrical form, the lower section affixed with two scroll handles and two mask-form piercings, painted with flowering branches, the liner with two shell-form handles, and cover with scone-form finial, further embellished with flower sprigs and diaper bands
height 10 ⅝ in.; 26.8 cm

PROVENANCE

The Baker Collection, no. 31.53, bearing label

A food warmer of this form and close decoration is in the Victoria and Albert Museum, London, mus. no. C.50 to C-1939

$ 1,000-1,500

481

482

483

482

A DAVENPORT PEARLWARE LEAF-MOLDED ASSEMBLED PART-DESSERT SERVICE, CIRCA 1810

shaded in tones of green and orange with black or brown-edged rims comprising three oval sauce tureens and covers on fixed stands, two two-handled oval pierced baskets and stands, three further oval stands, two handled leaf-shaped dishes, twenty-two plates and three shallow bowls, *impressed anchor and Davenport marks. 40 pieces*

$ 6,000-8,000

483

AN ASSEMBLED GROUP OF FIFTY-ONE WEDGWOOD PEARLWARE LEAF-MOLDED DESSERT PLATES, EARLY 19TH CENTURY

molded with a large leaf with a yellow basketwork border, painted in similar tones, *impressed uppercase WEDGWOOD marks, some with impressed numerals*
diameters 8 ⅛ in.; 20.6 cm

$ 3,000-5,000

Three perfect colors are lemon-yellow, leaf-green, and Prussian-blue.

484

485

□ 484

THREE ENGLISH PORCELAIN FISH-HEAD STIRRUP CUPS, CIRCA 1810

naturalistically modeled, two painted each with a band around the rim with gilt inscription '*THE ANGLERS DELIGHT*' or '*FISHERS DELIGHT*', the other left mostly white, with modern wood stands. *6 pieces*
(largest) length 5 ⅛ in.; 13 cm

PROVENANCE

D. M. & P. Manheim, New York, bearing label (white example)
The Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March 2005, lot 136 (part)

$ 2,000-3,000

□ 485

THREE ENGLISH PORCELAIN FISH-HEAD STIRRUP CUPS, CIRCA 1810

naturalistically modeled and painted, each with a band around the rim with gilt inscription '*THE ANGLERS DELIGHT*', with modern wood stands. *6 pieces*
(largest) length 5 in.; 12.5 cm

PROVENANCE

The Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March 2005, lot 136 (part)

$ 2,000-3,000

□ 486

A LARGE CHINESE BLUE AND WHITE LOBED 'FISH' DISH QING DYNASTY, KANGXI PERIOD

supported on a tapered foot and rising to an everted rim, the interior painted with a crab and fish among water weeds
diameter 15 in.; 38.1 cm

PROVENANCE

The Chinese Porcelain Company, New York

A similarly decorated example is in the collection of the Topkapi Saray Museum, Istanbul, and illustrated in Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. III, p. 1023, cat. no. 2202

$ 2,000-3,000

486

487

□ 487

A PAIR OF CHINESE YELLOW-GROUND 'FISH' VASES AND COVERS 20TH CENTURY

each reserved with shaped panels painted with a riverscape flanked by fish
(overall) height 24 ½ in.; 62.2 cm

$ 600-800

□ 488

TWO CHINESE DRAGON-FISH FORM ROOF TILES, LATE 19TH/20TH CENTURY

each modeled as a leaping dragon-fish, one atop a square pedestal painted with continuous waves
(taller) height 17 ⅞ in; 45.4 cm

$ 800-1,200

488

489

□ 489

CONTINENTAL SCHOOL, 19TH CENTURY

A Sheet of Seashell Studies

watercolor and gray wash with touches of white heightening on tracing paper
6 ½ by 11 in.; 165 by 280 mm

$ 1,500-2,000

□ 490

A PAIR OF SHELL AND CORAL FORM GILT AND PATINATED METAL SWEETMEAT DISHES, 20TH CENTURY, TOGETHER WITH A VIENNESE ROCK CRYSTAL AND ENAMEL RENAISSANCE REVIVAL SWEETMEAT DISH, CIRCA 1870

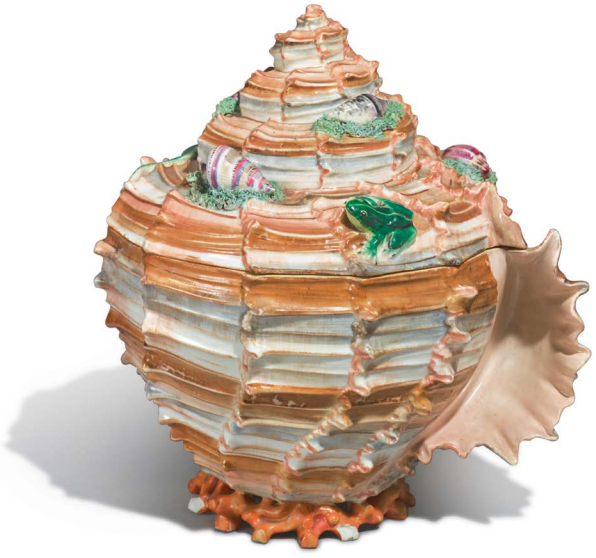
(metal) height 10 in.; width 9 in.; depth 6 in.; (rock crystal) height 9 ½ in.; width 7 in.; depth 3 ½ in.; (metal) 25.4 cm; 22.9 cm; 15.2 cm; (rock crystal) 24.1 cm; 17.8 cm; 8.9 cm

PROVENANCE

Doyle New York, 14 May 2003, lot 147 (Viennese sweetmeat dish)

$ 1,200-1,800

490



491

□ 491

A CONTINENTAL PORCELAIN SHELL-FORM TUREEN AND COVER, MID-19TH CENTURY

probably Jacob-Petit, naturalistically modeled as a conch shell, affixed with encrusted moss, smaller shells and a salamander, *incised numeral 1468*
height 8 ¾ in.; 22.3 cm

An example of this form marked for Jacob Petit was in the Collection of Countess Mona Bismarck, sold at Sotheby's Florence, 6 April 1987, lot 591 and subsequently sold at Sotheby's Milan, 20 May 1992, lot 603. A further example bearing the same incised numeral as the present lot was sold at Sotheby's New York, 21 October 1993, lot 70

$ 1,000-1,500

□ 492

A PAIR OF WEDGWOOD QUEENSWARE PINK-GROUND DOLPHIN CANDLESTICKS, 1869

modeled as a dolphin fish, the tail fin forming the sconce, on a rectangular base edged in molded pecten shells, *impressed uppercase WEDGWOOD marks, date code BUX, letter T*
heights 9 ⅞ in.; 25 cm

The model was first produced in jasperware at Wedgwood in the 18th century, and similar table decorations in the form of dolphins were produced at the Bow porcelain factory

$ 1,000-1,500

492

493

AN EXTENSIVE ASSEMBLED WEDGWOOD 'WREATHED SHELL' PART-DESSERT SERVICE, CIRCA 1820 AND 1864-82

naturalistically modeled, painted in tones of pink and pale yellow, comprising:
three *Argonauta Argo* comports and two *Tellina Radiata* stands,
a scallop-shell oval tureen and cover, three *Anornia* cream-bowls and covers with *Serpula* finials and three *Tellina Radiata* stands, five *Pholas Eustatius* dishes,
a *Tellina Radiata* dish, forty-three *Pecten Japonicum* plates, three *Pecten maxmium* shallow serving dishes, twelve *Pecten* shell sweetmeat dishes,
and a dolphin form candlestick, *impressed uppercase WEDGWOOD marks, some pieces with three letter date codes, various letters, various numerals including 7035 and 01565 in iron-red or yellow enamel. 80 pieces*

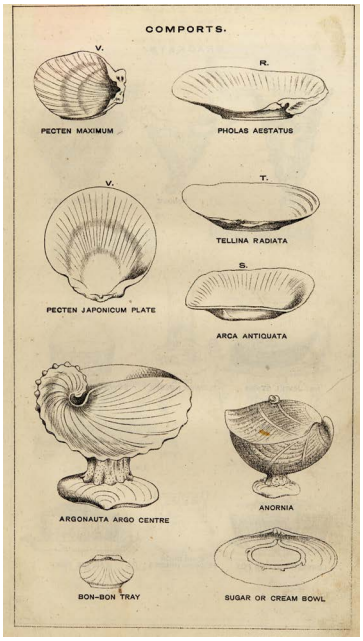
PROVENANCE

The Estate of the late Edith Kane Baker, New York, Sotheby Parke Bernet, Inc. New York, 28 October 1977, lot 176 (tureen and cover)
Sotheby Parke Bernet, Inc. New York, 24 April 1982, lot 162-164 (a comport and stand and fifteen plates)
Sotheby's New York, 9 April 1999, lot 270 (two Pholas Eustatius dishes and the Tellina Radiata dish)
Earle Vandekar of Knightsbridge, New York, bearing label (the candlestick)

An engraved illustration of 'Wreathed shell' dessert pieces, that could decorated in colored washes or could be 'richly gilt', from the Shape Drawing Book (1802 watermark) is reproduced in Robin Reilly, *Wedgwood*, vol. II, p. 25, pl. 14, where the author also illustrates a selection of wares of this form in the white, pl. 13. The forms remained popular through the 19th century and appear in plate 15 of the 1878 illustrated catalogue of ornamental shapes, see Reilly, *op. cit.*, p. 431, pl. 675.

A large service of this type decorated in a similar coloring was in the Garbisch Collection sold at Sotheby Parke Bernet, Inc. New York, 22 May 1980, lot 121

$ 10,000-15,000



'Wreathed Shell' patterns from Wedgwood's 1878 Illustrated Catalogue of Ornamental Shapes, ©Wedgwood Museum/ WWRD

NANCY LANCASTER

Born into an old Virginia family, Nancy Lancaster (1897-1994) was a niece of the celebrated Langhorne sisters, and like her aunt Nancy Astor was destined to spend the greatest part of her life and career in England. And also like her Aunt Nancy, a pioneering American who became the first sitting female British Member of Parliament, it was the indefatigable American Nancy Lancaster who would define what came to be regarded as the quintessential English Country House Style, best seen in the spaces she designed for herself. She began honing her decorating skills in the early 1920s by restoring her family seat Mirador, outside Charlottesville, Virginia, with the architect William Delano. It was when she moved to England in 1927 with her second husband, the Anglo-American politician Ronald Tree (1897–1976), that she truly found her métier, first by renting and re-furnishing Kelmarsh Hall in Northamptonshire and later restoring and re-decorating Ditchley Park outside Oxford in 1933. In 1948 she purchased the established design firm of Colefax & Fowler and began her fruitful collaboration with John Fowler, who helped her decorate her next two great projects, Haseley Court in Oxfordshire, acquired in 1954 following her divorce from her third husband Claude Lancaster (1899-1977), as well as the 'flat above the shop' at 22 Avery Row next to the Colefax offices in Mayfair, including the iconic yellow room that had such a profound impact on Mario Buatta – 'It's my favorite room. It speaks of the past, the present, the future. It's a scrapbook of her life.' The Buatta collection is unusual in having a work from each of her four seminal interiors.

The essence of her style was an emphasis on comfort and a judicious amalgam of family possessions and newly acquired works from dealers and auctions, freely mixed across periods, styles and nationality, whether English, French or Italian – "I never think that sticking slavishly to one period is successful, a touch of nostalgia adds charm. One needs light and shade because if every piece is perfect the room becomes a museum and lifeless." Her friend and frequent guest at Haseley Cecil Beaton admired her 'talent for sprucing up a stately but shabby home, and making a grand house appear less grand...with an adequate reverence for tradition' whilst observing 'the rules of style and proportion with a healthy disregard for the sanctity of "important furniture".'

Nancy Lancaster in the Entrance Hall, Haseley Court, 1950s (Cecil Beaton) ©The Cecil Beaton Studio Archive at Sotheby's

494

494

A PAIR OF LATE GEORGE III PARCEL-GILT WHITE-PAINTED POLE SCREENS, CIRCA 1800

the screens painted with floral sprays on a dark ground
height 58 in.; 147.3 cm

PROVENANCE

The Collection of Nancy Lancaster, Kelmarsh Hall, Northamptonshire
Christie's London, 21 November 1974, lot 36

The form of the tripod base is related to designs for 'Tripod Fire-Screens' in plate 38 of Thomas Sheraton's *Cabinetmaker and Upholsterer's Drawing-Book* (1793).

In 1926 Nancy Lancaster and Ronald Tree settled in Northamptonshire, where Ronald had been offered joint mastership of the Pytchley Hunt, and the couple took a lease on Kelmarsh Hall from Colonel Claude Lancaster, Nancy's future third husband. Kelmarsh Hall, outside Market Harborough, had been built for William Hanbury in 1732 after a design by the architect James Gibbs in a typical Palladian style, with a central pavilion flanked by two wings joined with curved galleries. Nancy immediately undertook the renovation of the house by engaging the architects William Delano and Paul Phipps, her uncle by marriage, adding central heating, electric lighting and additional bathrooms, and fully refurnished the rooms with the help of Mrs Bethell (the Hon. Mrs Guy Bethell, c.1865-1932), a partner of Elden in Grosvenor Square, described by Lancaster as 'by far the best decorator I have ever known'. Kelmarsh became an important vehicle for the Trees' attempts to anchor their position in English society and launch Ronald's political career, and as their son Michael recalled, the house was 'always overflowing with guests'.

Nancy's own bedroom at Kelmarsh was regarded as particularly successful, and the offered lot is visible flanking the fireplace in a *Country Life* photograph. The predominant theme was white, with the walls covered in off-white silk and curtains, a white carpet and painted furniture and grey marble fireplace, accented with a giltwood mirror and gilt finials and silver embroidery on the bed hangings adding reflections to create an effect described by Nancy as 'like ice with a glint of gold'. The room was completed by 1927, making it directly contemporary with Syrie Maugham's celebrated white drawing room in her house in the King's Road, Chelsea, first published in 1929

$ 3,000-5,000

Kelmarsh Hall, Northamptonshire

Nancy Lancaster's bedroom at Kelmarsh Hall, Alfred E. Henson/Country Life Picture Library

495

A PAIR OF BRUSSELS FAIENCE CABBAGE TUREENS AND COVERS, MID-18TH CENTURY

probably Philippe Mombaer's factory, each naturalistically modeled and applied with colorful flower buds and insects
width 11 in.; 28 cm

PROVENANCE

The Collection of Nancy Lancaster, London, 28 June 1983

$ 4,000-6,000

495

496

A REGENCY EBONIZED AND PARCEL-GILT X-FRAME STOOL, CIRCA 1810

covered in Brunschwig & Fils *Bagatelle* fabric
height 24 ½ in.; width 38 ½ in.; depth 16 ½ in.; 62.2 cm; 97.8 cm; 41.9 cm

PROVENANCE

The Collection of Ronald Tree and Nancy Lancaster, Ditchley Park, Oxfordshire
The Estate of Marietta Peabody and Ronald Tree, Ditchley Park House, Sotheby Parke Bernet, New York, 8-9 October 1976, lot 330

The silhouette of this stool, of ancient Roman curule form, is very similar to that of an X-frame stool published by George Smith in *A Collection of Designs for Household Furniture and Interior Decoration* (1808), plate 53. A related model was designed by the antiquarian collector and tastemaker Thomas Hope for his house in Duchess Street and published in plate 12 no.4 of his *Household Furniture and Interior Decoration* (1807).

In 1933 Ronald Tree was elected Member of Parliament for Harborough, and the same year he and Nancy Lancaster bought Ditchley Park near Charlbury, Oxfordshire. Like Kelmarsh, Ditchley was designed by James Gibbs in 1722, for the Earl of Lichfield, but it was larger and more grand, with an impressive series of state rooms on the ground floor, including a central hall with painted ceilings designed by Henry Flitcroft. The house was acquired partially furnished, but the Trees vigorously embarked on a refurbishment campaign, intermittently with the help of Sibyl Colefax and Stéphane Boudin of the Maison Jansen, incorporating Nancy's own designs and furniture purchases. The redecoration was complete in 1937, and to celebrate their new house and the Coronation of George VI, the Trees held a ball in June, described by *Vogue* as 'the best party anybody has seen for many years'. The interiors were universally admired, with James Lee-Milne writing 'Ditchley inside is perfection. Nothing jars. Nothing is too sumptuous or too new.' The Duchess of Devonshire was particularly fond of the modern bathrooms, describing them as 'little works of art...with shelves of Chelsea china, cauliflowers, cabbages, tulips and rabbits of exquisite quality'.

The offered lot stood in the Yellow Bedroom, where it was recorded in a watercolour by Alexandre Serebriakoff executed after the Trees had divorced. As the principal guest bedroom it was famously used by Sir Winston Churchill, who was a frequent visitor to Ditchley during the war years as the house was deemed a safer location than the Prime Minister's official country retreat at Chequers in Buckinghamshire. Between 1940 and 1942 Churchill spent twelve weekends at the house

$ 5,000-8,000

496

The Yellow Bedroom at Ditchley Park, by Alexandre Serebriakoff

Ditchley Park, Oxfordshire

The Yellow Room, 22 Avery Row (Derry Moore, Architectural Digest © Condé Nast)

497

A PAIR OF VENETIAN MOULDED AND ETCHED GLASS OVAL MIRRORS, LATE 19TH/20TH CENTURY

height 40 in.; width 32 ¼ in.; depth 1 ¾ in.; 101.6 cm; 81.9 cm; 4.4 cm

PROVENANCE

Nancy Lancaster, The Yellow Room, 22 Avery Row, London

LITERATURE

J. Cornforth, *The Inspiration of the Past* (London 1985), ill. plate XVI
M. Wood, *Nancy Lancaster. English Country House Style* (London 2005), ill. p.120

$ 8,000-12,000

The 1950s were a difficult time financially for Colefax & Fowler, so in an effort to economise Nancy Lancaster gave up her Mayfair flat in Charles Street in 1957 and moved into part of the firm's premises in Brook Street, a group of rooms at 22 Avery Row that had formerly been stables, and included a large upper floor room that had been the architect Sir Jeffrey Wyattville's studio in the early 19th century. The space was 46 feet long by 16 feet wide, with an elegant barrel vaulted ceiling, but was not intrinsically light, so Nancy made the bold decision to paint the walls a rich egg-yolk yellow that Fowler then had covered with several layers of rich glazes, creating a glossy finish that has proved impossible to replicate. It became known as the Butter Yellow room, or colloquially 'buttah yellah' in Lancaster's Virginia drawl, and instantly created a sensation. Nancy called it her 'bedsit' or 'maisonette flat', but as the Duchess of Westminster observed, 'to call where Mrs Nancy Lancaster lives in London a "flat" is like calling the *Queen Mary* a boat'.

The room was eclectically furnished with items from Lancaster's previous residences and included French and Italian armchairs, a pair of neoclassical Russian girandoles, a pair of full-length portraits of Elizabethan sisters from Ditchley, a Boulle *bureau Mazarin*, modern upholstered sofas and armchairs, a yellow Savonnerie carpet and two Venetian chandeliers copied after a pair from Charles de Bestegui's palazzo. The offered mirrors, their form inspired by English George III models, were originally a set of four and formed a perfect two-dimensional complement to the pair of chandeliers. They were hung flanking the doors either side of the room above tall narrow white and parcel-gilt bookcases that had created by dividing up a large breakfront acquired at the Ashburnham sale, with a pair of large red stoneware vases on one side and a pair of white and gold Chinese vases on the other. The result perfectly encapsulated Lancaster's famous dictum that 'a gentle mixture of furniture expresses life and continuity but it must be a judicious mixture that flows and mixes well. It is a bit like mixing a salad (I am better at rooms than salads.)'

The Yellow Room would be regarded as one of the finest interiors of postwar London and served as a living showroom for Colefax & Fowler; it also sealed Nancy Lancaster's reputation as one of the 20th century's most important designers. As John Cornforth observed, Lancaster was the last representative of the 'Henry James' tradition in England of a deep appreciation of the romantic quality of old architecture and objects, 'but with a completely un-Jamesian lightness and sparkle.'

497

I opened up a double-page spread and there was Nancy Lancaster's "buttah yeller" room… it just knocked my eyes out. The color was wonderful, but it was also an amalgamation of all the things she had collected from all the great houses she had lived in over the decades – everything in it was so personal.

498

Haseley Court, Oxfordshire

The Dining Room, Haseley Court

498

AN ITALIAN GILTWOOD, GILT-METAL AND CUT CRYSTAL SIX-LIGHT CHANDELIER, GENOA, 18TH CENTURY AND LATER

height 41 in.; diameter 35 in.; 104.1 cm; 88.9 cm

PROVENANCE

Nancy Lancaster, Haseley Court, Oxfordshire
Christie's London, 28 November 1974, lot 47

LITERATURE

C. Jones, *Colefax & Fowler: The Best in English Interior Decoration* (London 1989), ill. p.29
R. Becker, *Nancy Lancaster: Her Life, Her World, Her Art* (New York 1996), ill. p.350
M. Wood, *Nancy Lancaster. English Country House Style* (London 2005), ill. p.139.

Following her divorce from her third husband Claude Lancaster in 1753, Nancy Lancaster acquired Haseley Court outside Oxford in 1754. An amalgam of medieval, Queen Anne and later Georgian elements, Haseley was in a near derelict state, lacking electricity and bathrooms, suffering from dry rot, and still scarred from the war years when American troops had been billeted there. This was her first major project with John Fowler, aided by the painter George Oakes, and the collaboration was a triumph, notably in the Palladian Room which was painted in simulated Chinese wallpaper based on an 18th century sample from Drottningholm Palace in Sweden, and the Gothic Room with *trompe-l'oeil* stucco decoration, again painted by Oakes, that was so realistic Nancy herself was deceived upon seeing it the first time.

Lancaster re-used furniture from her previous houses Ditchley, Kelmarsh and even Mirador in Virginia, complemented with new purchases across all styles and periods, in her now familiar pattern of mixing stately furniture with simpler pieces to maintain an equilibrium of elegance and informality. Nowhere was this more in evidence than in the dining room, where the offered lot hung in the centre above a fruitwood gateleg table surrounded by Regency dining chairs with distressed leather deliberately left unrestored, opposite a George III giltwood rococo oval mirror above a black lacquer cabinet. The arrangement perfectly illustrated one of Nancy's key design principles: 'I never think that sticking slavishly to one period is successful, a touch of nostalgia adds charm. One needs light and shade because if every piece is perfect the room becomes a museum and lifeless.'

Lancaster's years at Haseley were among the happiest of her life, and she frequently entertained visitors including her aunt Nancy Astor, Lady Diana Cooper, the Duke of Wellington, and Cecil Beaton, who wrote that Haseley 'could not be more beautiful to the spirit...every nook and corner is of an offhand perfection'. Unfortunately a tragic fire struck the property in 1970, and this, combined with Lancaster's diminishing capital, compelled her to sell Haseley and move into a smaller coach house on the estate, sending many works from its interior to auction, including this chandelier

$ 5,000-8,000

DONT
BUG
ME

499

□ 499

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a Greyhound

signed *W. S. Forrest* (lower right)
oil on canvas, unframed
12 by 16 in.; 30.5 by 40.6 cm

$ 500-700

500

□ 500

AFTER GEORGE SHERIDAN KNOWLES

Winston, A Cavalier King Charles Spaniel

oil on board
11 ½ by 15 ⅜ in.; 29.2 by 39.1 cm

$ 200-300

501

□ 501

AFTER SIR EDWIN HENRY LANDSEER, R.A.

The Cavalier's Pets

'indistinctly signed and dated' (lower left)
oil on canvas
28 by 36 in.; 71.1 by 91.4 cm

The present lot is a copy after Sir Edwin Henry Landseer's painting of the same title, painted in 1845, currently in the Tate collection, London

$ 1,500-2,500

□ 502

AFTER SIR EDWIN HENRY LANDSEER, R.A.

There's No Place Like Home

titled and inscribed *January 21, 1861* (lower left)
oil on board
16 by 20 in.; 40.6 by 50.8 cm

The present lot is a copy after Sir Edwin Henry Landseer's painting of the same title, dated *circa* 1842, in the Victoria & Albert Museum collection, London

$ 1,000-1,500

502

□ 503

ENGLISH SCHOOL, 19TH CENTURY

Cavalier King Charles Spaniel on a Red Pillow

oil on panel
14 ¾ by 17 ⅝ in.; 37.5 by 45.3 cm

$ 1,500-2,500

503

□ 504

CONTINENTAL SCHOOL, 19TH CENTURY

Dog in a Landscape

oil on canvas
22 ⅛ by 30 in.; 56.3 by 76.2 cm

$ 800-1,200

504

505

506

□ 505

A THREE PANEL OAK AND LEATHER DOG SCREEN, EARLY 20TH CENTURY

the front depicting three hammered leather scenes of dogs, the reverse upholstered depicting kingfishers and herons against beige ground
height of each panel: 77 in.; width 25 in.; 195.6 cm; 63.5 cm

PROVENANCE

Kentshire Galleries, New York, 9 June 2005

$ 2,000-3,000

□ 506

A PAIR OF CONTINENTAL PORCELAIN MODELS OF PUGS, 19TH CENTURY

modeled seated wearing bell collars tied with bowls, the bitch model with a young pup, on marbled bases, *crossed swords marks in underglaze-blue, incised numeral 318*
height 4 ⅞ in.; 12.4 cm

$ 800-1,200

508

507

508

508

508

□ 507

A BRONZE DOG INKWELL AND PEN HOLDER

height 5 in.; width 6 in.; 12.7 cm; 15.2 cm

$ 300-500

□ 508

TWO PAIRS OF BRONZE DOGS

(largest) height 5 ¾ in.; 14.6 cm

$ 500-800

□ 509

AFTER GEORGE STUBBS, 20TH CENTURY

A Brown and White Norfolk or Water Spaniel

oil on canvas
30 by 40 in.; 76.2 by 101.6 cm

This canvas is a later copy after an original work by Stubbs dated to 1778 in the Yale Center for British Art, New Haven (oil on panel, 80.6 by 97.2 cm., inv. no. B2001.2.10).

$ 1,000-2,000

509

510

510

511

□ 510

A PAIR OF FRAMED DUTCH DELFT MANGANESE TILE PANELS OF DOGS, 19TH CENTURY

height 18 ⅞ in.; 13 ⅜ in.; 48 cm; 34 cm

PROVENANCE

Sotheby's New York, 25 January 1997, lot 66

$ 2,000-3,000

□ 511

A FRAMED DUTCH DELFT POLYCHROME TILE PANEL OF A DOG, 19TH CENTURY

height 17 ¾ cm; 12 ¾ in.; 45 cm; 32.5 cm

PROVENANCE

Sotheby's New York, 25 January 1997, lot 74

$ 1,000-1,500

□ 512

FIVE ANIMAL HEAD-FORM ENAMEL BOXES, 18TH-19TH CENTURY

comprising a pug, the base with a woman and dog; a cat; and a leopard, *all Staffordshire, 18th century*; another pug, *19th century, the silver mounts with Austrian marks*; and a large dog, *19th century*. Together with a chest-form box painted with a pug on the cover, trompe l'oeil scene inside, *18th century; 6 pieces*
(large dog) height 2½ in.; 6.3 cm

PROVENANCE

D.M. & P. Manheim, New York, then Christie's, New York, 17-18 December 2014, lot 344 (part; cat and leopard)

$ 2,000-3,000

512

□ 513

NINE RELIEF-TOP ENGLISH ENAMEL BOXES FORMED AS ANIMALS, STAFFORDSHIRE, 18TH CENTURY

comprising two black-and-white spaniels, two brown-and-white spaniels, a cat, a lion, a leopard, a hare, and a parrot
(hare) length 2 ⅜ in.; 6 cm

PROVENANCE

Taylor B. Williams, Chicago (small black spaniel)
D.M. & P. Manheim, New York, Christie's New York, 17-18 December 2014, lot 344 (part; small brown spaniel, cat, hare, and lion)

$ 2,000-3,000

513

514

AN ASSEMBLED DAVENPORT PEARLWARE BOTANICAL PART-SERVICE, CIRCA 1810

painted with botanical specimens, with brown-edged rims painted with small brown flower sprigs, comprising a pierced two-handled oval basket and stand and two additional pierced oval stands, two oval dishes, five soup plates, two plates, and four side plates, *script specimen titles in iron-red, impressed anchor and Davenport marks. 17 pieces*

PROVENANCE

D. M. & P. Manheim, bearing labels (two oval dishes)

$ 3,000-5,000

514

515

AN ENGLISH PEARLWARE BOTANICAL ASSEMBLED PART-DESSERT SERVICE, EARLY 19TH CENTURY

painted with flower specimens, brown-edged rims, comprising two oval footed bowls, two oval sauce-tureens and covers, six shell-shaped dishes, four square-shaped dishes, three oval-dishes and forty-two plates, *specimen script marks in iron-red or brown, some plates with impressed numeral 13*

PROVENANCE

Christie's New York, 6 December 1996, lot 210 (part; some pieces)
23 September 1998, lot 670 (part;a square-shaped dish)
The Old Vicarage, West Malling, Christie's London, 23 September 1998, lot 670 (part; an oval dish)

$ 10,000-15,000

515

516

516

AN ITALIAN WALNUT ARMOIRE WITH PAINTED TROMPE L'OEIL PANELS, 18TH CENTURY, THE PAINTED DECORATION LATER

with fabric-lined interior
height 80 in.; width 48 in.; depth 18 ½ in.;
203.2 cm; 121.9 cm; 47 cm

PROVENANCE

Holly Hill, Cincinnati, October 1982

$ 3,000-5,000

□ 517

AN IBERIAN STYLE STAINED OAK SIDE TABLE, LATE 19TH/EARLY 20TH CENTURY

height 33 in.; width 59 in.; depth 24 in.;
83.8 cm; 149.9 cm; 61 cm

$ 2,000-3,000

517

□ 518

A SMALL DUTCH ROCOCO STYLE CARVED PINE OVERMANTEL MIRROR, 19TH CENTURY

height 35 ½ in.; width 21 ¼ in.; depth 2 ¾ in.;
90.2 cm; 54 cm; 7 cm

$ 2,000-3,000

□ 519

A NEAPOLITAN ROCOCO STYLE GREEN-PAINTED CONSOLE WITH SIMULATED MARBLE TOP, 19TH CENTURY

height 37 in.; width 58 ½ in.; depth 29 ½ in.;
94 cm; 148.6 cm; 74.9 cm

$ 2,500-3,500

518

519

520

□ 520

A DUTCH ROCOCO CARVED AND GILTWOOD MIRROR, MID-18TH CENTURY

height 63 in.; width 28 in.; depth 8 in.;
160 cm; 71.1 cm; 20.3 cm

$ 2,500-3,500

□ 521

AN ITALIAN BAROQUE STYLE GREEN PAINTED AND PARCEL GILT SMALL OCCASIONAL TABLE

height 24 in.; 20 ½ in.; length 15 in.;
61 cm; 52.1 cm; 38.1 cm

PROVENANCE

Chrystian Aubusson, New York, September 1999

$ 600-900

521

□ 522

A PAIR OF VENETIAN ROCOCO POLYCHROME ARMCHAIRS, 18TH CENTURY

redecorated
height 35 in.; width 22 ½ in.; depth 20 in.;
88.9 cm; 57.2 cm; 50.8 cm

$ 2,500-3,500

522

523

AN ITALIAN ROCOCO GREEN PAINTED COMMODE, 18TH CENTURY

height 39 in.; width 16 in.; 99.1 cm; 40.6 cm

$ 5,000-8,000

523

524

□ 524

A PAIR OF BEADED, CUT GLASS, AND GILT METAL SIX LIGHT WALL SCONCES, MID-20TH CENTURY

height 44 in.; width 15 in.

PROVENANCE

Newell, New York

$ 2,000-3,000

525

AN ITALIAN ROCOCO STYLE LACCA POVERA SIDE TABLE

height 30 ¼ in.; width 47 ½ in.; depth 30 in.; 76.8 cm; 120.7 cm; 76.2 cm

$ 5,000-8,000

525

526

□ 526

A PAIR OF VENETIAN ROCOCO STYLE FIGURAL BRACKETS, LATE 19TH CENTURY

height 15 in.; width 14 ½ in.; 38.1 cm; 36.8 cm

PROVENANCE

Parke-Bernet Galleries New York, 30-31 October 1959, lot 224
The Doris Duke Collection, Christie's New York, 3-5 June 2004, lot 326

$ 1,200-1,800

527

□ 527

ITALIAN SCHOOL, 19TH CENTURY A PAIR OF RIVERSIDE ARCHITECTURAL VIEWS

pen, brown ink and grey wash, in giltwood frames
height 13 in.; width 10 ½ in.; 33 cm; 26.7 cm

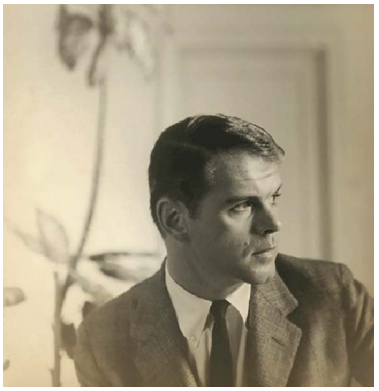
PROVENANCE

Rowley Gallery, London
The Dowager Duchess of Bedford
Sotheby's New York, 20 October 2003, lot 136

$ 600-1,000

MICHAEL TAYLOR

The Northern California designer Michael Taylor (1927-1986), described by Diana Vreeland as 'the James Dean of decorators', is famous for creating the California Look, with a typically West Coast feel for bringing the outdoors inside with natural materials, airiness and the colour white. He was strongly influenced by Elsie de Wolfe, Syrie Maugham and his fellow Californian Frances Elkins. But his diverse aesthetic included a knowledge of and respect for more traditional styles, manifest in his projects for prominent San Franciscans like Dede Wilsey and Dodie Rosekrans and even his own interiors at home in the Sea Cliff district of San Francisco, with an abundance of classic 18th century French and Italian furniture. Mario Buatta was a great admirer of his work and acquired numerous works formerly in Taylor's collection.



528

528

A PAIR OF VENETIAN ROCOCO CARVED POLYCHROME BLACKAMOOR FIGURES, 18TH/19TH CENTURY

on drapery-swagged plinths, formerly holding trays
height 63 in.; width 23 in.; depth 19 in.;
160 cm; 58.4 cm; 48.3 cm

PROVENANCE

The Estate of Michael Taylor, Butterfield & Butterfield San Francisco, 7-9 April 1987, lot 173

$ 6,000-8,000

Michael Taylor's Dining Room, Sea Cliff, San Francisco

□ 529

AN GENOESE GILTWOOD, CRYSTAL AND ROCK CRYSTAL SIX-LIGHT CHANDELIER, 18TH CENTURY

replacements to drops restorations
height 37 in.; width 27 in.; 94 cm; 68.6 cm

PROVENANCE

The Estate of Michael Taylor, Butterfield & Butterfield San Francisco, 7-9 April 1987, lot 144

$ 2,000-3,000

□ 530

A PAIR OF ITALIAN BAROQUE STYLE PARCEL GILT AND SIMULATED TORTOISESHELL STOOLS, 19TH CENTURY

height 18 in.; width 19 in.; 45.7 cm; 48.3 cm

PROVENANCE

The Estate of Michael Taylor, Butterfield & Butterfield, San Francisco, 7-9 April 1977, lot 104

$ 2,000-3,000

529

530

531

□ 531

TWO LOUIS XV FAUTEUILS D'ENFANT, ONE GREEN-PAINTED, 18TH CENTURY, THE OTHER BEECHWOOD, PROBABLY 19TH CENTURY

(largest) height 27 in.; depth 16 in.; width 20 in.; 68.6 cm; 40.6 cm; 50.8 cm

PROVENANCE

Christie's New York, 20 November 1982, lot 175 (larger)

$ 800-1,200

□ 532

A LOUIS XV BEECHWOOD BENCH, MID-18TH CENTURY

height 16 in.; width 45 ½ in.; depth 13 ½ in.; 40.6 cm; 115.6 cm; 34.3 cm

$ 1,200-1,800

532

I couldn't live in a house without lots of color. Color is a like a garden. It brings a house to life.

□ **533**

A GREEN TOLE PEINTE EIGHT-LIGHT CHANDELIER MOUNTED WITH EUROPEAN PORCELAIN FLOWERS AND A FAIENCE VASE, THE CERAMICS 18TH/19TH CENTURY

height 40 in.; width 26 in.

$ 2,000-3,000

533

534

A PAIR OF LOUIS XV GREEN AND IVORY PAINTED FAUTEUILS EN CABRIOLET, MID-18TH CENTURY

height 35 in.; width 24 in.; depth 26 in.; 88.9 cm; 61 cm; 66 cm

Covered in Colefax & Fowler Jubilee fabric, brought out in 1983 to celebrate Colefax & Fowler's first fifty years

$ 5,000-8,000

534

535

535

A LOUIS XV BEECHWOOD FAUTEUIL DE BUREAU, MID-18TH CENTURY

with brown leather upholstery
height 31 in.; width 30 ½ in.; depth 24 in.;
78.7 cm; 77.5 cm; 61 cm

PROVENANCE

Mallett, London

$ 3,000-5,000

536

□ 536

A PAIR OF GILT METAL AND CUT GLASS TWO-LIGHT SCONCES BY E.F. CALDWELL, EARLY 20TH CENTURY

each with the maker's mark "C" within a lozenge on the backplate
height 28 ½ in.; 72.4 cm

PROVENANCE

Sotheby's New York, 20 June 2006, lot 299

$ 1,200-1,800

537

□ 537

A LOUIS XV STYLE WHITE-PAINTED LOW TABLE WITH EGLOMISE MIRROR TOP, 20TH CENTURY

height 20 in.; width 43 in.; depth 23 ½ in.;
50.8 cm; 109.2 cm; 29.7 cm

$ 800-1,200

538

CONTINENTAL SCHOOL, 19TH CENTURY

A Richly Garbed Moor Wearing a Bejewelled Turban

oil on board
46 by 33 ⅞ in.; 116.8 by 86 cm

PROVENANCE

The Estate of Glenn Bernbaum, New York
(Sotheby's New York, 11 June 1999, lot 75)
Acquired at the above sale

$ 3,000-5,000

538

539

□ 539

A LOUIS XV STYLE CHINESE LACQUER AND GILT-BRONZE ENCRIER, LATE 19TH CENTURY

height 9 in.; width 18 in.; depth 14 in.; 22.9 cm; 45.7 cm; 35.6 cm

PROVENANCE

Christie's East New York, 22 September 1999, lot 66

$ 500-800

□ 540

A LOUIS XVI STYLE WHITE-PAINTED FAUTEUIL DE BUREAU, 19TH CENTURY

upholstered with distressed pale green leather
height 31 in.; width 26 in.; depth 24 in.;
78.7 cm; 66 cm; 61 cm

PROVENANCE

The Collection of Sarah Hunter Kelly, Christie's New York, 20 November 1982, lot 172

$ 500-800

540

541

□ 541

A LOUIS XVI STYLE BEECHWOOD REVOLVING DESK CHAIR

covered in burgundy leather
height 37 ½ in.; width 27 in.; length 27 in.;
95.3 cm; 68.6 cm; 68.6 cm

PROVENANCE

Sotheby's New York, 20 May 1989, Lot 273

$ 600-900

542

□ 542

A PAIR OF LOUIS XVI STYLE GREEN-PAINTED FAUTEUILS D'ENFANT

height 25 ½ in.; width 16 in.; depth 17 in.;
64.8 cm; 40.6 cm; 43.2 cm

PROVENANCE

Sotheby's New York, 10 February 2004, lot 411

$ 500-800

□ 543

THREE CHILD'S CHAIRS INCLUDING A REGENCY CANED SIDE CHAIR, A LOUIS XVI ARMCHAIR, AND A LOUIS XVI CANED CHAIR

(tallest) height 25 ½ in.; width 18 in.;
64.8 cm; 45.7 cm

$ 1,200-1,800

543

□ 544

AFTER JACQUES BARRABAND

Histoire naturelle des promerops, et des guêpiers: Six Plates

20th Century
uncolored and unlettered proofs
sheets approx.: 19 by 13 ⅝ in.; 48.2 by 34.7 cm
framed: 21 ¾ by 18 in.; 55.2 by 45.7 cm

See catalogue note at SOTHEBYS.COM

$ 800-1,200

544

□ 545

A PAIR OF LOUIS XVI SMALL GREEN-PAINTED BERGERES, LATE 18TH CENTURY

with loose seat cushions
height 32 ½ in.; width 23 in.; depth 17 in.; 82.6 cm; 58.4 cm; 43.2 cm

$ 800-1,200

□ 546

A REGENCY PARCEL GILT WHITE-PAINTED CANED BENCH, EARLY 19TH CENTURY

with loose yellow cushion
height 14 in.; width 56 in.; depth 18 in.; 35.6 cm; 142.2 cm; 45.7 cm

$ 1,500-2,500

545

546

547

□ 547

A PAIR OF GEORGE III STYLE GILTWOOD BRACKETS WITH CARVED RAM'S HEADS, 20TH CENTURY

height 17 in.; width 13 in.; depth 7 in.;
43.2 cm; 33 cm; 17.8 cm

PROVENANCE

A pair of brackets of this model, the prototype for this pair, was sold Christie's, New York, 21 October 1999, lot 39.

$ 1,200-1,800

548

□ 548

A LOUIS XVI GRAY-PAINTED PEDESTAL, LATE 18TH CENTURY

height 48 ½ in.; diameter 10 ¼ in.;
123.2 cm; 26 cm

PROVENANCE

The H.M. Luther Collection, Sotheby's New York, 13 April 2016, lot 9

$ 2,000-3,000

549

□ 549

A LOUIS XVI STYLE WHITE PAINTED CONSOLE WITH MARBLE TOP

height 33 in.; width 48 in.; depth 13 in.; 83.8 cm; 121.9 cm; 33 cm

$ 2,000-3,000

□ 550

TWO PAIRS OF LOUIS XVI STYLE GILT BRONZE CANDLESTICKS

height of taller 11½ in.; 29 cm

$ 500-800

550

□ 551

A LOUIS XVI STYLE GILT-BRONE MOUNTED TULIPWOOD AND AMARANTH INLAID CARTONNIER, LATE 19TH/EARLY 20TH CENTURY

with grey marble top
height 31 ¾ in.; width 47 in.; depth 15 ¼ in.;
80.6 cm; 119.4 cm; 38.7 cm

⦿ $ 3,000-5,000

551

CHINESE EXPORT

Trading links between Europe and Asia began were established by the Portuguese in the early 16th century and greatly expanded a century later with the formal establishment of East India trading companies by most of the leading European powers. Although the primary focus was on commodities such as tea, spices, and textiles, merchant ships also began exporting Chinese porcelain, often used as ballast stocked in the lowest level of the ship as it was impervious to water damage. As the secret to manufacturing true porcelain was still unknown in Europe, such objects created a sensation and were avidly sought after. In response, Chinese ceramic workshops began producing work specifically for export to the West, particularly blue and white wares, which became known as *kraak* porcelain from the Dutch word for carracks, or Portuguese trading vessels. Between 1602 and 1685 the Dutch East India Company imported between 30 and 35 million objects of Chinese and Japanese export porcelain into Europe, and demand for export porcelain remained high well into the 18th century.

By the 1750s European traders were officially restricted to the port of Canton (Guangzhou), where their authorized presence was limited to a waterfront factory district run by a monopoly of Chinese merchants known as the Hong. The range of goods traded expanded to paintings and watercolours, silver, carved ivories, enamels, fans, and increasingly furniture, both in Chinese hardwoods and lacquer. Japanese lacquer had long been regarded by Europeans as superior to Chinese, but because the Japanese emperors restricted all European trade to Dutch ships until the mid-19th century, Chinese merchants sought to undercut their market by producing furniture and objects in Japanese-inspired gold and black lacquer destined for export through all the East Indian companies. Forms were often based specifically on European models, using drawings, pattern books, models, and potentially actual prototypes sent from the West. As one Swedish trader observed in 1751, 'the joiners here copy everything that is shown to them'. Furniture production continued well into the 1800s and was also marketed to domestic clients or Europeans resident in other trading centres in Southeast Asia and India.

Cabinetmaker's shop, Canton, c. 1820, Ill. Carl Crossman, *Decorative Arts of the China Trade* (1991) p.241

552

□ 552

A CHINESE EXPORT OCTAGONAL LACQUER WORK BOX ON STAND, 19TH CENTURY

height 24 ⅜ in; width 21 ½ in.; length 14 ½ in.; 62 cm; 54.6 cm; 38.8 cm

$ 500-800

□ 553

A CHINESE EXPORT HARDWOOD ARMORIAL ARMCHAIR

height 39 ¼ in.; width 22 in.; depth 22 in.; 99.7 cm; 55.9 cm; 55.9 cm

PROVENANCE

John King, London, 1999

$ 2,000-3,000

553

554

A CHINESE EXPORT BLACK AND GOLD LACQUER TRIANGULAR TILT-TOP GAMES TABLE, THE TOP MID-18TH CENTURY, ON A LATER TRIPOD BASE

height 28 ½ in.; 53 ¼ in. (raised); width 42 ½ in.; depth 37 ½ in.; 72.4 cm; 135.3 cm; 95.3 cm

PROVENANCE

Sotheby's New York, 8 & 22 May 1992, lot 222

$ 3,000-5,000

554

555

A CHINESE EXPORT BLACK AND GOLD LACQUER BUREAU CABINET, CIRCA 1730

feet and bookrest probably later
height 8 ft. 3 in.; width 41 in.; depth 25 in.;
251.5 cm; 104.1 cm; 63.5 cm

PROVENANCE

Sotheby's New York, 29 October 1983, lot 86

$ 50,000-80,000

Chinese Export Bureau Cabinet, Victoria & Albert Museum, London, W.28-1935

555

The Buatta export bureau cabinet forms part of a small group of similar works produced in Canton in the 1730s. An extremely closely related example is in the Victoria & Albert Museum (W.28-1935; ill. in A. Jackson and A. Jaffer, eds., *Encounters*, *The Meeting of Asia and Europe 1500-1800*, exhibition catalogue, V & A London 2004, p.242 fig.18.8). This has an identical central eagle and shell finial and serpentine outline on the lower section and a nearly identical internal arrangement of drawers and pigeonholes above. Both cabinets represent an early example of Chinese cabinetmakers producing furniture directly based on Western designs. It has not been firmly established to what extent local workshops relied on copying actual prototypes shipped to Asia as opposed to using drawings, engraved pattern books or three-dimensional models, but all three would have been available through the East India trading companies. The use of gold decoration on a black ground is not inherently Chinese and was an attempt to emulate Japanese lacquer, which was universally regarded as superior to Chinese work in the 17th and 18th centuries but not as readily available and more expensive due to the Japanese Emperor's restrictions on foreign trade. The architectural character of the internal upper section also evokes Japanese Buddhist shrine cabinets.

The earliest securely documented Chinese export furniture appears to be a group imported to Denmark in 1735, 1737 and 1738 by Captain Guillaume de Brouwer of the vessel *Sleswig*, specifically commissioned by the Danish East India Company for sale to King Christian IV. The order included a writing table, lacquered side chairs, and a pair of lacquer *Schrif Contors* (writing cabinets), which are now in Fredensborg Castle (see T. Clemmensen, 'Some Furniture Made in China in the English Style, Exported from Canton to Denmark, 1735, 1737 and 1738,' *Furniture History* XXI,1985, p.174-180). The pair is also similar to the offered lot, based on the classic model of the English bureau cabinet that became popular on the Continent, particularly in Germany, Scandinavia and Northern Italy. Interestingly however, their lower sections do not have a serpentine façade and are slightly *bombé* in outline, a form less common in England and more typical of German and Danish versions of the bureau cabinet, which demonstrates the Canton cabinetmakers closely followed their Western clients' instructions and could adapt to subtle national variations in European furniture design.

Further comparable examples include a bureau cabinet sold Sotheby's New York, 26 October 2012, lot 241, this previously sold Christie's New York, *Le Goût Steinitz*, 19 October 2007, lot 30; another from the Thyssen-Bornemisza collection sold Christies's London, 14 December 2000, lot 340; and one almost identical to the Steinitz cabinet formerly with Mallett, London, illustrated L. Synge, *Mallett Millennium* (London 1999), p.133

555

556

□ 556

A SET OF SEVEN CHINESE BLACK, RED, AND GOLD LACQUER STACKING TABLES

(tallest) height 14 ½ in.; width 17 in.; length 17 in.; 36.8 cm; 43.2 cm; 43.2 cm

PROVENANCE

The Collection of Ruth Nugent Head, Christie's New York, 5 October 1985, lot 179

$ 800-1,200

557

A CHINESE EXPORT BLACK AND GOLD LACQUER TILT-TOP TABLE

height 57 ¼ in.; width 47 ¾ in.; depth 29 ½ in.; 145.4 cm; 121.3 cm; 74.9 cm

$ 3,000-5,000

557

□ 558

A PAIR OF CHINESE FAMILLE-ROSE 'LOTUS' BARBED-RIM PLATES QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

each painted in the center with a peony sprig with lotus petals radiating from the center diameter 8 ⅛ in.; 20.6 cm

PROVENANCE

Elinor Gordon, Villanova, Pennsylvania

A very popular design, lotus-form wares are commonly found in tea services, punch bowls as well as plates. A part tea service is illustrated in Elinor Gordon, *Collecting Chinese Export Porcelain,* pl. VII. A similarly decorated plate and a dish, was sold in these rooms, 23 January 1994, lot 730

$ 1,000-1,500

559

A SET OF SIX CHINESE EXPORT BLACK AND GOLD LACQUER SIDE CHAIRS, MID-18TH CENTURY

height 40 in.; width 20 in.; 18 in.;
101.6 cm; 50.8 cm; 45.7 cm

PROVENANCE

Christie's New York, 24 April 1993, lot 57

Chinese chairs were exported to England by the East India company as early as 1726, when '24 Chairs of rosewood inlaid with mother of pearl' were brought in at a total value of £12'. Exports of lacquer chairs were recorded the following year, and became more common from the 1730s, including a set of eight similar to the offered lot supplied to Sir Francis Greville (1719-73), 8th Baron Brooke, later 1st Earl of Warwick for Warwick Castle, Warwickshire. One chair from this suite is now in the Victoria & Albert Museum, London (FE.116&A-1978), and two others formerly in the Simon Sainsbury collection were sold Christie's London, 18 June 2008, lot 185. A further set of twelve almost identical chairs bearing the monogram of King Christian IV and Queen Sophie Magdalene of Denmark were imported by the Danish East India Company in 1735 and are now in Fredensborg Castle (J. Clemmensen, 'Some Furniture Made in China in the English Style, Exported from Canton to Denmark 1735, 1737 and 1738', *Furniture History Society Journal*, 1985, p. 175, figs. 1-3),

$ 3,000-5,000

558

559

560

□ 560

A CHINESE EXPORT GOLD AND BLACK LACQUER GAMES TABLE, 19TH CENTURY

(closed) height 29 ¼ in.; width 30 ½ in.; depth 15 ½ in.; 74.3 cm; 77.5 cm; 39.4 cm

$ 2,000-3,000

□ 561

A SET OF FOUR CHINESE EXPORT WALLPAPER PANELS, LATE 18TH/ EARLY 19TH CENTURY

height 46 in.; 116.8 cm

$ 800-1,200

561

□ 562

FOUR CHINESE FAMILLE-ROSE 'LOTUS' AND 'PEONY' CUPS, LATE 20TH CENTURY

each modeled as either a peony or lotus bud with the stem forming a spout, comprising one 'peony' cup with the apocryphal inscription *Daqing Guangxu Bingshennian Anhui Taihu Fujin Qiucao Jinianbei,* two 'lotus' and one 'peony' cup with the apocryphal inscription *Daqing Xuantong Yuannian Anhui Taihu Fujin Qiucao Jinianbei*
length 6 ⅜ in.; 16.4 cm

$ 1,000-1,500

562

□ 563

A PAIR OF GERMAN PORCELAIN PEONY BOXES AND COVERS, MID-19TH CENTURY

naturalistically modeled and painted with overlapping pink petals, with a bud-form finial, *crossed swords marks in underglaze-blue*
height 4 ¼ in.; 10.8 cm

PROVENANCE

Bardith, New York, 20 July 2002

$ 2,000-3,000

563

564

□ 564

A NEST OF FOUR CHINESE RED AND GILT LACQUERED QUARTETTO TABLES, 20TH CENTURY

(tallest) height 27 ½ in.; width 19 ½ in.; 70 cm; 49.5 cm

PROVENANCE

Christie's New York, 6-7 September 2006, lot 435

$ 600-900

□ 565

THREE CHINESE 'MANDARIN PALETTE' WARES QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each painted with a lady seated in a fenced garden at a desk with two attendants, comprising a large chamfered octagonal platter and two square salad bowls
(platter) length 17 ¾ in.; 45.1 cm

PROVENANCE

Suchow & Siegel, New York

$ 2,000-3,000

565

A screen is a decorator's best friend, it can hide a multitude of sins, it creates atmosphere, and it makes a dramatic statement.

566

□ 566

A CHINESE EIGHT-PANEL PAINTED 'BIRTHDAY CELEBRATION' SCREEN 20TH CENTURY

painted with General Guo Ziyi receiving guests bearing gifts, surrounded by elegant ladies and children playing
(each panel) height 67 1/2 in; width 21 in.; 171.5 cm; 53.3 cm

$ 2,000-3,000

□ 567

A CHINESE EXPORT LACQUER DRESSING TABLE MIRROR, LATE 18TH CENTURY

the shield form mirror over a case with central cartouche monogram 'TCG,' two recessed drawers and two further drawers, the reverse of drawers with characters
width 16 ½ in.; height 27 in.; depth 12 in.; 41.9 cm; 68.6 cm; 30.5 cm

PROVENANCE

George Subkoff Antiques, Norwalk

$ 2,000-3,000

567

568

568

A PAIR OF CHINESE FIGURES OF ROOSTERS
QING DYNASTY, LATE 19TH CENTURY

each naturalistically modeled standing on a pierced rockwork base
height 18 in.; 45.7 cm

PROVENANCE

The Estate of Mollie Parnis Livingston, Sotheby's New York, 10 November 1992, lot 3

$ 4,000-6,000

□ 569

A PAIR OF CHINESE FIGURES OF ROOSTERS
LATE 19TH/20TH CENTURY

each modeled naturalistically perched on a pierced tree stump base, the face, beak, crown and feet cold painted with red and yellow pigment
height 16 in.; 40.6 cm

$ 2,000-3,000

569

□ 570

A PAIR OF CHINESE TURQUOISE-GLAZED FIGURES OF CRANES 20TH CENTURY

each modeled naturalistically with head turned to one side perched on a tree trunk base
height 17 ⅜ in.; 44.2 cm

PROVENANCE

John Rosselli, New York, 29 May 2004

$ 1,500-2,500

570

571

□ 571

THREE CHINESE TURQUOISE-GLAZED FIGURES OF RECUMBENT RABBITS 19TH AND 20TH CENTURY

comprising a large recumbent rabbit with limbs tucked under its body and head facing forward, and a pair of rabbits with their heads slightly turned
(largest) length 10 in; 25.4 cm

$ 1,000-1,500

□ 572

A GROUP OF SIXTEEN CHINESE TURQUOISE-GLAZED FIGURES QING DYNASTY, 19TH-20TH CENTURY

comprising: a pair of elephant-form candleholders, a pair of standing figures of elephants, a crouching figure of an elephant on a rectangular base, a small standing figure of an elephant, two figures of Guanyin, seven figures of Daoist immortals, and a figure of Budai standing on an aubergine-glazed base.
16 pieces
(tallest) height 8 ½ in.; 21.5 cm

PROVENANCE

A Private Collection, Georgia
Sotheby's New York, 3 October 2006, lots 197, 198 and 199 (part lot)

$ 1,000-1,500

572

573

□ 573

THREE CONTINENTAL PORCELAIN OX-HEAD FORM RYHTONS, LATE 19TH/20TH CENTURY

painted in tones of green, ochre-yellow and dark-manganese
length 4 ¾ in.; 12 cm

$ 1,000-1,500

□ 574

A WEDGWOOD MAJOLICA PART-DESSERT SERVICE, CIRCA 1864-66

comprising six shell-shaped dishes and two shell-shaped comports raised on three shell feet, *impressed uppercase WEDGWOOD marks, three letter date codes for years 1864 and 1866. 8 pieces*

$ 400-600

574

□ 575

A PAIR OF CHINESE AUBERGINE-GLAZED FIGURES OF DUCKS QING DYNASTY, 19TH CENTURY

each modeled naturalistically with feet tucked underneath the body, head turned to one side and wings folded, the base with impressed *Jing Jin Tang Zhi* mark
length 5 ⅝ in.; 14.4 cm

The mark impressed on the present pair of examples is related to a known hall name seen in porcelain during the Daoguang Emperor's reign

$ 800-1,200

575

576

□ 576

A MOTTAHEDEH GOOSE TUREEN AND COVER, MODERN

ater a Chinese export model, *ITALY mark in blue, Mottahedeh paper label*
height 13 ⅜ in.; 34 cm

$ 400-600

□ 577

A PAIR OF CHINESE SANCAI-GLAZED FIGURES OF DUCKS 19TH/20TH CENTURY

each modeled natralistcally with legs ducked under the body and head slightly tilted, the wings folded
length 8 ¾ in.; 22.2 cm

PROVENANCE

Bardith, New York

Compare a pair of similarly modeled ducks with white-glazed bodies, from the Garbisch Collection at Pokety Farms in Cambridge Maryland, sold in these rooms, 22 May 1980, lot 284. A further pair, also similar in modeling with iron-red bodies, from the collection of Mrs. J. William Griffith, Dallas, was sold in these rooms, 15 October 1998, lot 218

$ 1,500-2,500

577

578

A CHINESE EXPORT BLACK AND GOLD LACQUER CABINET ON STAND, THE CABINET 18TH CENTURY, THE STAND LATER

height 68 in.; width 38 in.; depth 23 in.;
172.7 cm; 96.5 cm; 58.4 cm

$ 4,000-6,000

578 (DETAIL)

578

OPPOSITE
Mario Buatta's
Appointments Diary

579

A DAVENPORT PEARLWARE 'FALLEN LEAVES' ASSEMBLED DESSERT SERVICE, CIRCA 1800

painted with autumnal leaves, with black or brown-edged rims, comprising two oval sauce tureens and covers on fixed stands, a ladle and a pierced ladle, three pierced oval baskets and four pierced oval stands, four oval serving dishes, six shell-shaped dishes, two rectangular dishes, an oval stand, four soup plates and nineteen plates, *impressed Davenport and anchor marks. 49 pieces*

PROVENANCE

Christie's New York, 22 January 1998 sale 8806, lot 292 (23 pieces)

$ 5,000-7,000

579

580

□ 580

A CHINESE BLUE AND WHITE OCTAGONAL 'ANTIQUES' JAR QING DYNASTY, 19TH CENTURY

the body painted with various antiques and auspicious emblems in the center, the shoulder decorated with scrolling lotus
height 19 in.; 48.5 cm

$ 2,000-3,000

581

A GEORGE III GILTWOOD WALL BRACKET WITH A SIMULATED GREEN MARBLE TOP, CIRCA 1780

top shelf possibly associated, lacking some carved elements
height 23 ¾ in.; width 19 in.; depth 10 ½ in.;
60.3 cm; 48.3 cm; 26.7 cm

The pair to this bracket, with carved rosettes on the lower platform and a slightly different shelf above, was formerly with Norman Adams, London, illustrated in C. Claxton Stevens and S. Whittington, *18th Century Furniture from the Norman Adams Collection* (London 1983), p.447.

$ 5,000-8,000

581

582

□ 582

FOLLOWER OF JAN VAN HUYSUM

An Arrangement of Flowers

oil on paper laid on canvas, a fragment
18 ¾ by 12 ¾ in.; 47.6 by 32.4 cm

$ 2,000-3,000

No room is a still life. It should look like it happened over years.

583

□ 583

DUTCH SCHOOL, 19TH CENTURY

A Decorative Still Life with Flowers and Fruits

oil on canvas
35 ¼ by 31 in.; 89.5 by 78.7 cm

We are grateful to Dr. Fred G. Meijer for his assistance with the cataloguing of the present lot, which he believes once hung over a door.

$ 1,000-2,000

584

584

CIRCLE OF JAN VAN HUYSUM

Flowers of Ledge with a Mouse and Fruit; Flowers on a Ledge with an Bird's Nest, Butterfly and Flies: A Pair of Paintings

the first, bears signature *Jan Van Huysum* (lower right)
the second, bears signature *Jan Van Huysum* (lower left)
oil on panel
each, 12½ by 15⅜ in.; 31.8 by 39.1 cm
(2)

PROVENANCE

Ludolph Friedrich von Laffert collection, Celle (until 1826)
Bernard Hausmann, Hanover (acquired from the above)
H.M. George V, King of Hanover and Duke of Cumberland, Hanover (acquired from the above in 1857)
Thence by descent to his son, Crown Prince Ernst August of Hanover and 3rd Duke of Cumberland (1845–1923)
His sale, Rudolph Lepke, Berlin, March 31, 1925, lots 30 and 31 (each sold separately as Jan van Huysum)
Josephine Beiber, New York
By whom bequeathed to The Metropolitan Museum of Art, New York City, in 1973 (inv. no. 1973.155.3)
By whom sold, Christie's, New York, January 15, 1986, lot 130 (as Attributed to Jan van Huysum), for $26,400

EXHIBITED

Possibly, Luzern, Kunstmuseum, nos. 207 and 208 (according to label on reverse)

LITERATURE

G. Parthey, *Deutscher bildersaal : verzeichniss der in Deutschland vorhandenen, oelbilder verstorbener maler aller schulen.*, vol. I (Berlin, 1863) p. 635, cat. nos. 5 and 7
C. Hofstede de Groot, *A catalog raisonné of the works of the most eminent Dutch painters of the seventeenth century*, vol. I (London, 1928) pp. 370 and 385, cat. nos. 167 and 238 (as Jan van Huysum)
M.H. Grant, *Jan van Huysum 1682 - 1749 including a Catalogue Raisonné of the Artist's Fruit & Flower Paintings* (Leigh-on-Sea, 1954) pp. 25-26 and 30, cat. nos. 128 and 196 (as Jan van Huysum)

$ 5,000-7,000

I have a particular way of decorating. Composing a room is like taking a canvas and putting color on a little bit at a time.

585

A GEORGE II REVIVAL CARVED PINE FIREPLACE SUROUND AND CHINOISERIE OVERMANTEL MIRROR, LATE 19TH/EARLY 20TH CENTURY

height 56 in.; width 64 in.; depth 4 in.; 142.2 cm; 162.6 cm; 10.2 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 27-28 April 1973, lot 287

EXHIBITED

1984 Kips Bay Show House, New York, bedroom

This exuberantly carved overmantel and fireplace surround was used in the celebrated bedroom Mario Buatta created for the 1984 Kips Bay Show House, the exhibition that earned him the iconic title of *Prince of Chintz* from the journalist Chauncey Howell.

$ 6,000-9,000

Kips Bay Show House, 1984

586

586

A NEOCLASSICAL ROSEWOOD, CHERRYWOOD AND BLACK LACQUER SMALL CHEST OF DRAWERS, PROBABLY DUTCH, CIRCA 1800

height 35 in.; width 38 ¼ in.; depth 18 ¾ in.;
88.9 cm; 97.2 cm; 47.6 cm

PROVENANCE

Nancy Lancaster, acquired through Colefax & Fowler, 28 June 1983

◉ $ 3,000-5,000

587

A PAIR OF LOUIS XV JAPANNED TABLES ROGNON, ONE BEARING THE STAMP I.P. LATZ, 18TH CENTURY, THE OTHER PROBABLY A LATER COPY

later japanning
height 28 in.; width 33 in.; depth 14 in.; 71.1 cm;
83.8 cm; 35.6 cm

PROVENANCE

Christie's New York, 5-6 June 2002, lot 44

$ 4,000-6,000

587

588

A GEORGE II GILTWOOD OVAL MIRROR, MID-18TH CENTURY

in the manner of Mathias Lock; upper pavilion on crest later
height 71 in.; width 39 in.; 180.5 cm; 99 cm

$ 6,000-10,000

Kips Bay Show House, New York, 1973

588

□ 589

A PAIR OF SIMULATED MARBLE SIDE TABLES, MODERN

height 32 in.; width 57 ½ in.; depth 16 ¼ in.; 81.3 cm; 146.1 cm; 41.3 cm

PROVENANCE

The Collection of Madeleine Bain

$ 1,200-1,800

589

590

□ 590

A SET OF FOUR NEOCLASSICAL STYLE GILTWOOD BRACKETS

in the forms of ram's heads, one slightly larger (largest) height 13 ¾ in; width 9 ½ in.; depth 7 ¾ in.; 34.9 cm; 24.1 cm; 19.7 cm

$ 2,000-3,000

□ 591

A PAIR OF LOUIS PHILIPPE MAHOGANY CHAISES EN GONDOLE WITH RAM'S HEADS, SECOND QUARTER 19TH CENTURY

height 30 in.; width 26 in.; depth 24 in.; 76.2 cm; 66 cm; 61 cm

$ 1,200-1,800

591

592

A REGENCY GILT AND EBONIZED WOOD CONVEX MIRROR, EARLY 19TH CENTURY

height 54 ½ in.; width 30 ½ in.; depth 8 in.;
138.4 cm; 77.5 cm; 20.3 cm

PROVENANCE

Joseph Rondina, New York, acquired before 1976

$ 3,000-5,000

□ 593

A LARGE REGENCY STYLE ROSEWOOD CENTER TABLE ON A CARVED AND GILTWOOD DOLPHIN TRIPOD BASE, SECOND HALF 20TH CENTURY

reproduced after a table belonging to Lee Radziwill
height 30 in.; diameter 68 in.; 76.2 cm;
172.7 cm

PROVENANCE

B.E., Boston Design Center, Boston

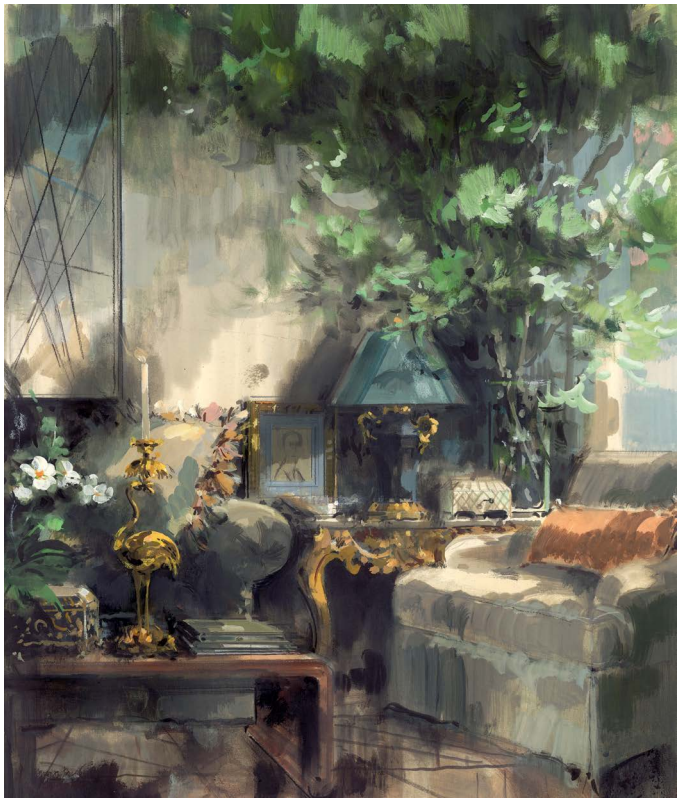
◉ $ 3,000-5,000

592

593

594

595



Jeremiah Goodman, Artist's Siting Room, East Hampton, 1988

□ 594

A PAIR OF TWO-LIGHT GILT BRONZE OSTRICH CANDELABRA, SECOND QUARTER 19TH CENTURY

height 21 in.; width 11 in.; 53.3 cm; 27.9 cm

$ 800-1,200

□ 595

A PAIR OF GILT BRONZE OSTRICH CANDLESTICKS, SECOND QUARTER 19TH CENTURY

height 14 ½ in.; width 6 in.; 36.8 cm; 15.2 cm

PROVENANCE

The Collection of Jeremiah Goodman,
Sotheby's New York, 17-18 May 2002, lot 233

$ 800-1,200

596

□ 596

A PAIR OF LOUIS XVI STYLE GILT AND PATINATED BRONZE TRIPLE-SWAN CANDLESTICKS, TOGETHER WITH A PAIR OF LOUIS XV STYLE GILT AND PATINATED BRONZE CHAMBER CANDLESTICKS

height 6 ½ in.; width 6 in.; 16.5 cm; 15.2 cm

PROVENANCE

The Collection of Mrs. Carroll Petrie, Sotheby's New York, 14-15 September 2005, lot 59 (swan candlesticks)

$ 1,200-1,800

□ 597

A PAIR OF GILT BRONZE OSTRICH CANDLESTICKS, SECOND QUARTER 19TH CENTURY

height 15 ½ in.; width 6 in.; 39.4 cm; 15.2 cm

$ 800-1,200

597

598

599

□ 598

A WOOD AND LEATHER FOLDING LIBRARY LADDER

height (closed) 102 ¼ in. (open) 92 ½ in.; width (open) 12 ½ in.; depth 2 ¾ in.;
259.7 cm; 235 cm; 31.8 cm; 7 cm

$ 400-600

□ 599

A BAMBOO LADDER AND A RUSTIC ASH WOOD LADDER

height 94 ½ in.; width 27 ½ in.; depth 6 ¾ in.;
240 cm; 69.9 cm; 17.1 cm

PROVENANCE

Ena Green Antiques, London, 2001

$ 600-900

600

A PAIR OF MAHOGANY ETAGERES WITH BLACK FOSSIL MARBLE TOPS, 19TH CENTURY

height 38 ¾ in.; width 48 in.; depth 17 in.;
98.4 cm; 121.9 cm; 43.2 cm

PROVENANCE

Christie's New York, 19 June 1987, lot 60

$ 3,000-5,000

600

601

□ 601

A PAIR OF WHITE PAINTED BOOK CASES

from Mario Buatta's New York apartment bedroom, after the bookcase in Nancy Lancaster's Charles St. flat, Mayfair
height 76 ¼ in.; width 58 ¼ in.; depth 15 ¼ in.;
193.7 cm; 147.9 cm; 38.7 cm

$ 800-1,200

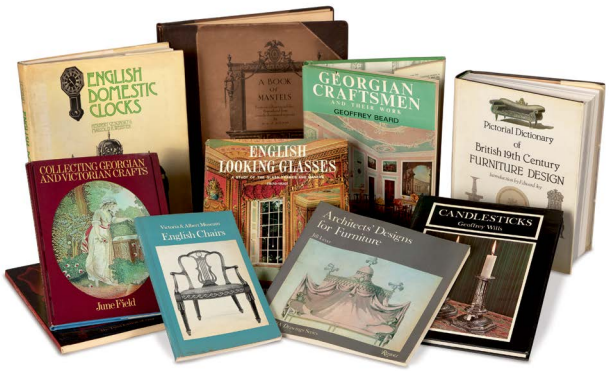
□ 602

A WILLIAM IV ROSEWOOD FOLIO STAND, CIRCA 1835

height 30 ½ in.; width 22 ¾ in.;
77.5 cm; 57.8 cm

◉ $ 800-1,200

602



603

604

□ 603

BUATTA LIBRARY: A SELECTION OF TITLES ON ENGLISH FURNITURE, ANTIQUES, DECORATIVE ARTS, AND DESIGN

many inscribed and dated by Mario Buatta
approx. 200 volumes

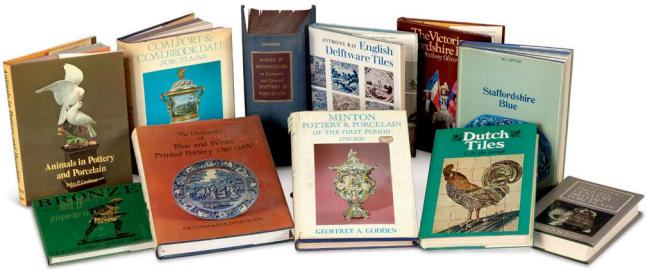
$ 2,000-3,000

□ 604

BUATTA LIBRARY: A SELECTION OF BOOKS ON THE THEME OF COUNTRY HOUSE ARCHITECTURE AND INTERIORS IN ENGLAND, WALES, SCOTLAND AND IRELAND

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,500-3,500



605

606

□ 605

BUATTA LIBRARY: A SELECTION OF BOOKS ON CERAMICS, MAINLY ENGLISH

many inscribed and dated by Mario Buatta
approx. 70 volumes

$ 800-1,200

□ 606

BUATTA LIBRARY: A SELECTION OF BOOKS ON HISTORIC FRENCH ARCHITECTURE AND DECORATIVE ARTS

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000

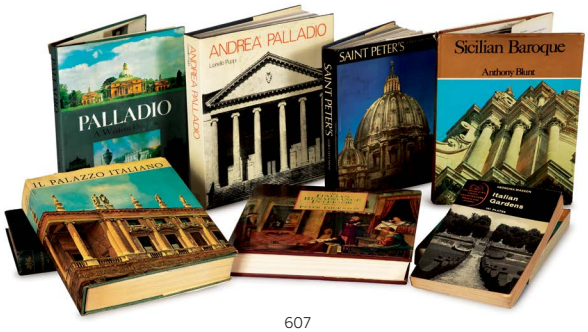
Today, I call it interior desecrating. Most young people who call themselves interior designers are just stylists. Everything they do looks like a window setting for a shop. They don't know much about the classics and the history of architecture and design.

□ 607

BUATTA LIBRARY: A SELECTION OF BOOKS ON HISTORIC ARCHITECTURE AND DECORATIVE ARTS IN CONTINENTAL EUROPE INCLUDING WORKS ON ITALY, GERMANY, SCANDINAVIA AND RUSSIA

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000



607

□ 608

BUATTA LIBRARY: A SELECTION OF BOOKS ON AMERICANA, INCLUDING AMERICAN ANTIQUE FURNITURE AND COLONIAL ARCHITECTURE

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000

ARCHITECTURE IN AMERICA
GREAT HOUSES OF AMERICAN HISTORY
WHITE COLUMNS IN GEORGIA
BRICK ARCHITECTURE OF THE COLONIAL PERIOD IN MARYLAND AND VIRGINIA

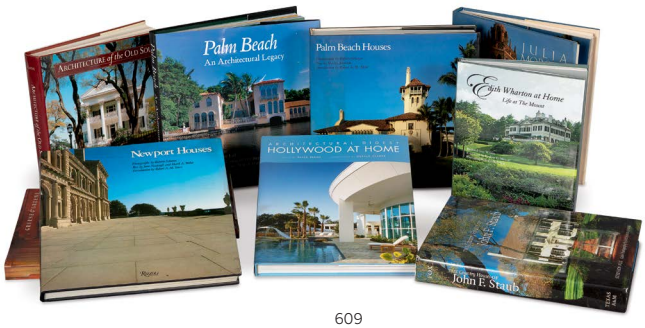
608

□ 609

BUATTA LIBRARY: A SELECTION OF BOOKS ON AMERICAN ARCHITECTURE AND GREAT HOUSES OF THE 19TH AND 20TH CENTURIES INCLUDING A GROUP FOCUSED ON NEW YORK

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000



609

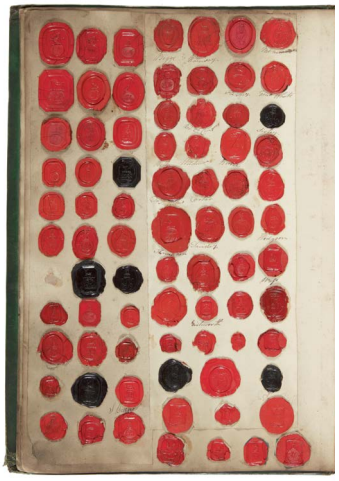
610

AN ENGLISH ALBUM COLLECTION OF WAX SEALS OF PROMINENT PERSONS, ORDERS, AND ORGANIZATIONS, 19TH CENTURY

folio album comprising thirty-two leaves mounted with sheets or slips of paper bearing more than 1,600 wax impressions of personal and commemorative seals (some seals mount to the front endpapers as well), mostly 18th and 19th century, mostly red with some black mourning seals represented as well, many of the seals with manuscript identifications; 19th century green morocco; warped and cracked at joints

Among the seals are those of Benjamin Franklin, Duke of Portland, William Pitt, the Earl of Derby, the Duke of Marlborough, and Marie Antoinette.
420 mm. by 285 mm.

$ 4,000-6,000



610

□ 611

A REGENCY RED WAX SEAL TEA CADDY AND HEXAGONAL BOX, EARLY 19TH CENTURY

(largest) height 4 ½ in.; width 9 in.; depth 4 ½ in.; 11.4 cm; 22.9 cm; 11.4 cm

$ 800-1,200

□ 612

A REGENCY RED WAX SEAL SARCOPHAGUS-FORM JEWEL BOX WITH BRASS HANDLES, EARLY 19TH CENTURY

height 4 in.; width 9 in.; depth 6 in.; 10.2 cm; 22.9 cm; 15.2 cm

$ 600-900

□ 613

TWO REGENCY RED WAX SEAL SARCOPHAGUS-FORM JEWEL BOXES, EARLY 19TH CENTURY

(largest) height 4 ½ in.; width 7 in.; depth 5 ¼ in.; 11.4 cm; 17.8 cm; 13.4 in.

one bearing a label underneath: *SOLD at Gooding's Entrepôt of Fancy 16 Mortimer Str. Cavendish Sq. Every Material for Ladies Fancy Works, &c.*

$ 800-1,200

□ 614

A REGENCY RED WAX SEAL HEXAGONAL HINGED TEA CADDY, EARLY 19TH CENTURY

height 7 ½ in.; width 7 in.; depth 3 ¾ in.;
19.1 cm; 17.8 cm; 9.5 cm

PROVENANCE

Judith Applegate Antiques, Bayville, 5 March 1986

$ 600-900

□ 615

TWO REGENCY RED WAX SEAL BOXES,ONE RECTANGULAR AND ONE CIRCULAR, EARLY 19TH CENTURY

(larger) height 3 ¼ in.; width 8 ½ in.; depth 3 ¼ in.;
8.3 cm; 21.6 cm; 8.3 cm

$ 800-1,200

□ 616

A PAIR OF REGENCY RED WAX SEAL OBELISKS, EARLY 19TH CENTURY

height 12 in.; width 3 in.; depth 3 in.;
30.5 cm; 7.6 cm; 7.6 cm

PROVENANCE

David Martin-Taylor Antiques, London, 22 September 1998

$ 800-1,200

617

□ 617

A PAIR OF GEORGE III SATINWOOD AND ROSEWOOD OCTAGONAL TEA CADDIES, TOGETHER WITH A GRAINED OCTAGONAL LIDDED BOX, CIRCA 1800

diameter of largest: 8 in.

PROVENANCE

the tea caddies: Florian Paap, New York

◉ $ 500-800

□ 618

A PAIR OF ENGLISH ENAMEL CANDLESTICKS AND PAIR OF TAPERSTICKS, STAFFORDSHIRE, CIRCA 1770-1790

both painted with scattered sprigs on white grounds. Together with a similar pair of tapersticks, *19th-early 20th century; 6 pieces* (candlesticks) height 9 ⅜ in.; 23.8 cm

$ 2,000-3,000

618

619

□ 619

TWO PAIRS OF LARGE ENGLISH ENAMEL CANDLESTICKS, STAFFORDSHIRE, CIRCA 1765-75

one pair with rococo modeling, painted with floral sprays and gilt and puce scrolling, detachable nozzles, the other pair of gilt-edged green reserves and varicolor floral sprays, on later metal bases, wired for electricity
(tallest) height 11 ½ in.; 29.2 cm

$ 1,500-2,500

□ 620

A GEORGE III WALNUT TEA CADDY, CIRCA 1800, AND TWO 19TH CENTURY WALNUT AND FRUITWOOD TEA CADDIES

(largest) height 7 ½ in.; width 10 in.; depth 4 in.; 19.1 cm; 25.4 cm; 10.2 cm

PROVENANCE

L. Lowenthal, London, 1 July 1955
The Collection of Lore and Rudolph Heinemann, Christie's New York, 17 October 1997, lot 313 (double tea caddy)

$ 500-800

620

621

□ 621

A GROUP OF ENGLISH ENAMEL FRUIT-FORM BOXES, STAFFORDSHIRE, MOST 18TH CENTURY TOGETHER WITH A GOLD-MOUNTED PORCELAIN STRAWBERRY-FORM NUTMEG GRATER

comprising: seven apples, seven lemons, and three peaches, some fitted with nutmeg graters including two lemons "A Margate gift" and "Trifle from Boston". *18 pieces*
(tallest) height 2¼ in.; 5.6 cm

PROVENANCE

D.M. & P. Manheim, New York (one apple and one lemon)
Taylor B. Williams, Chicago (green apple)
Guitel Montague, New York (lemon)

$ 2,000-3,000

BRIGHTON PAVILION

One of Britain's most singular and colourful buildings is the Royal Pavilion Brighton, that started life as a modest farmhouse acquired by the Prince of Wales (the future George IV) after his first visit to the newly fashionable seaside town in 1783. Initially upgraded to a French-inspired neoclassical edifice by the architect Henry Holland, the pavilion was dramatically transformed by John Nash between 1815 and 1822 into an Indian-inspired palace with a plethora of bulbous domes and minarets, reflecting growing interest in England's colony in the Asian subcontinent. Although the architecture and fittings were Mughal in style, the interiors were decorated entirely in a refulgent Chinese taste by the firm of Frederick Crace and the designer Robert Jones. The fascination with China had been well established for over a century in England, with most major houses, including the Prince Regent's London seat Carlton House, having a Chinese saloon, bedroom, or garden pavilion. The project in Brighton, however, was innovative in employing the oriental idiom not just in one room but throughout the entire building, with an abundance of lacquer and bamboo furniture, pagodas, and Chinese or Chinese-inspired porcelain, bronzes, wallpapers and lanterns. The overall effect was one of exotic opulence rather than whimsical fantasy, and as such, what became known as the 'Brighton Pavilion' style marked an important milestone in the history of English and indeed European *chinoiserie*.

John Nash, *Brighton Pavilion* (detail)

622

□ **622**

A CARVED POLYCHROME WOOD SEATED CHINESE FIGURE ON BRACKET

height 26 in.; width 11 in.; depth 10 in.;
66 cm; 27.9 cm; 25.4 cm

PROVENANCE

Newell, New York, 29 January 2003

$ 2,000-3,000

□ 623

A PAIR OF GEORGE III STYLE GILTWOOD REVERSE PAINTED GIRANDOLE MIRRORS, LATE 19TH/ EARLY 20TH CENTURY

height 26 ½ in.; width 14 ½ in.; depth 7 in.;
67.3 cm; 36.8 cm; 17.8 cm

PROVENANCE

Doyle New York, 28 January 2009, lot 337

$ 2,000-3,000

623

624

A SET OF FOUR BLACK AND GOLD JAPANNED SIDE CHAIRS, 19TH CENTURY

height 40 in.; width 18 ½ in.; length 19 in.;
101.6 cm; 47 cm; 48.3 cm

PROVENANCE

The Collection of Betsey and John Hay Whitney, Greentree House
Tag Sale, Washington D.C., 20 May 2004

$ 3,000-5,000

624

625

626

625

THREE BERLIN FAIENCE RED-LACQUERED VASES AND COVERS, 19TH CENTURY

comprising a pair and a single, the surface 'japanned' in imitation of Chinese lacquer in red, of baluster form, the enamel decoration formed of panels of chinoiserie figures at various pursuits alternating with panels flowers, gilt-edged rims, the covers surmounted with cockerel finials
(tallest) height 28 ⅜ in.; 72 cm

PROVENANCE

Christie's New York, 27 April 1984, lot 283 (single vase)

$ 5,000-7,000

□ 626

A SET OF THREE PAINTED TOLE CHINOISERIE PANELS, CIRCA 1810

each with an elaborate scene of figures and pavilions in landscapes, the reverse with stylized stenciled border, painted faux bamboo frames
height 41 in.; width 23 in.; 104.1 cm; 58.4 cm

PROVENANCE

Sotheby's New York, 19 December 1981, lot 250

$ 2,500-3,500

627

A PAIR OF BERLIN FAIENCE RED AND BLACK-LACQUERED MONUMENTAL VASES, 19TH CENTURY

the surface 'japanned' in imitation of Chinese lacquer in red and black, of baluster form with a slightly spreading foot, the enamel decoration formed of panels of chinoiserie figures at various pursuits, reserved on a black-ground with gilt arabesque and scrollwork
height 50 ½ in.; 128 cm

PROVENANCE

Christie's New York, 17-18 May 2005, lot 45

$ 6,000-8,000

627

628

628

AN ASSEMBLED BERLIN FAIENCE BLACK AND GREEN LACQUERED GARNITURE OF FIVE VASES AND THREE COVERS, 19TH CENTURY

the surface 'japanned' in imitation of Chinese lacquer in black or dark green, comprising three baluster vases and covers and two beaker vases, the enamel decoration formed of panels of chinoiserie figures in raised silvered and gilded molded scroll borders, separated by flying birds within foliage, the covers surmounted with a *fo*-dog knop
(tallest) height 18 ⅜ in.; 47.6 cm

PROVENANCE

The Estate of Giuseppe Rossi, Sotheby's London, 10-12 May 1999, lot 301
The Carl DeSantis Collection, Sotheby's New York, 4 November 2011, lot 241

$ 6,000-8,000

629

□ 629

A CHINESE EXPORT BLACK AND GOLD LACQUER ETAGERE, 19TH CENTURY, RETAILED IN THE DUTCH MARKET

bearing a fragmentary label on the back *J. C.../Levarancier van.../FABRIKA VAN VERGULDE SPIEGEL EN SCHILDERIJ-LIJSTEN/LAKWERKEN, FRANSCHE SPIEGELS, ENZ./ Hartenstraat bij de Heerengracht, LL, 186 TE AMSTERDAM*
height 46 in.; width 35 ½ in.; length 10 in.;
116.8 cm; 90.2 cm; 25.4 cm

PROVENANCE

Sotheby's New York, 21 October 2000, lot 235
The Chinese Porcelain Company, New York

$ 2,000-3,000

630

A CHINESE CANTON ENAMEL HEXAGONAL PAGODA
QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY

cast in multiple sections and with seven tiers, the windows and balustrade fitted with glass
height 43 in.; 109 cm

PROVENANCE

Sotheby's New York, 1 October 1997, lot 133

$ 4,000-6,000

630

□ 631

A PAIR OF EARTHENWARE MODELS OF SEVEN-TIERED PAGODAS AND STANDS, MODERN

impressed numeral 207 to each piece
height 18 ¼ in.; 46.3 cm

$ 500-700

631

632

□ 632

AFTER CAPTAIN THOMAS WILLIAMSON AND SAMUEL HOWITT

Oriental Field Sports: Plates XIV, XIX, XXII, XXIV, XXVIII, XXXVI

circa 1805-07
hand-colored engravings and aquatints, on wove paper
images approx.: 13 ⅛ by 17 ¼ in.; 33.4 by 43.9 cm
framed approx.: 23 ⅝ by 27 ¾ in.; 60.0 by 70.5 cm

See catalogue note at SOTHEBYS.COM

$ 2,000-3,000

□ 633

A PAIR OF GEORGE III STYLE BAMBOO SETTEES

height 39 in.; width 78 ½ in.; depth 23 in.; 99.1 cm; 199.4 cm; 58.4 cm

PROVENANCE

The Estate of George Braga, Christie's New York, 6 December 1996, lot 369

$ 2,000-3,000

633

634

634

A PAIR OF BERLIN FAIENCE DARK-GREEN-LACQUERED VASES AND COVERS, 19TH CENTURY

the surface 'japanned' in imitation of Chinese lacquer in dark-green, of baluster form, the enamel decoration formed of panels of chinoiserie figures at various pursuits alternating with panels flowers, gilt-edged rims, the covers surmounted with cockerel finials
height 28 ½ in.; 72.4 cm

PROVENANCE

Christie's New York, 22 May 2002, lot 458

$ 4,000-6,000

□ 635

A PAIR OF REGENCY TOLE PEINTE CACHE-POTS, EARLY 19TH CENTURY, TOGETHER WITH A PAIR OF CHINOISERIE GILT AND PAINTED METAL JARDINERES

(largest) height 12 in.; diameter 11 in.; 30.56 cm; 28 cm

PROVENANCE

The Estate of Ambassador Pamela Harriman, Sotheby's New York, 19-21 May 1997, lot 854
Floran Paap, New York

$ 600-1,000

635

636

A BROWN AND GOLD LACQUER FOUR-POSTER CANOPIED BED, 19TH CENTURY

decorated with Chinese scenes and floral sprays, the domed canopy with giltwood finials; the head- and footboards with carved pagoda finials, one lacking
height 10 ft. 3 in.; width 54 ¼ in.;
312.4 cm; 137.8 cm

PROVENANCE

By repute, Brighton Pavilion
The Collection of Walter P. Chrysler Jr., Sotheby Parke Bernet, Inc. New York, 6-7 May 1960, lot 382
Supplied to Gregory Smith by McMillen Inc., New York, 17 May 1961

LITERATURE

E. Brown, *Sixty Years of Interior Design, The World of McMillen* (New York 1982), ill. p.133 and 138

$ 8,000-12,000

Mario Buatta was famous for his luxuriously appointed bedrooms, always anchored by a four-poster canopied bed, which was as much a reflection of his own taste as that of his clients: 'I have been sleeping on a canopy bed since my third apartment, which was on 62nd street. You feel like you're in your little world. Those Hollywood beds that are king sized are hideous. It's a whole sea of mattress.' Unsurprisingly, he chose to acquire what was arguably New York's most illustrious canopy bed in the 1970s, one that appealed to his strong love for richly abundant and multicoloured surface decoration.

The offered lot was formerly in the celebrated Walter P. Chrysler Jr. collection, where it was acquired by Nathalie Davenport of the venerable decorating firm McMillen for their client Gregory Smith's Octagon Bedroom in his apartment in the Pulitzer Mansion on E.73rd Street. The juxtaposition of the exotic, scintillating lacquer surface with more sober Neoclassical mahogany case furniture and a medieval wooden sculpture of the Madonna and Child was striking, and remains to this day one of the most iconic New York interiors of the second half of the 20th century.

Like many pieces of lacquer furniture, the bed has long been reputed to emanate from Brighton Pavilion, George IV's seaside retreat that started life as a late neoclassical villa but was transformed by John Nash into a coruscating oriental palace after 1815. Although the interiors were famously decorated by the Crace firm with a riotous abundance of Chinese and Chinese-inspired furniture and objects, George IV's bedroom itself was far more sedate, with a carved mahogany bedstead supplied by the designer Robert Jones and visible in Nash's watercolour views of the Palace rooms in the 1820s. No comparable bed to the offered lot is recorded in the comprehensive 1828 inventory preserved in the Royal Collection. George's successor William IV and Queen Adelaide continued to use the palace during their brief reign of 1830-37, though no documentation or visual record of their bedroom interiors has come to light. The same is true for Queen Victoria, who visited when still an unmarried queen in 1837 and 1838, and again in 1842, 1843 and 1845, after her marriage to Prince Albert of Saxe-Coburg and Gotha in 1840. With regards to the these visits a housekeeper's ledger intriguingly mentions 'one of their late Majesties' black and gold bedsteads' was altered for Queen Victoria's use, though no further details of this piece have emerged.

Queen Victoria sold the Pavilion to the town of Brighton in 1850, finding the palace too small and ill-suited for her growing family,and judging the increasing flow of visitors to Brighton too intrusive on her privacy. Prior to the sale the Pavilion's entire contents were stripped and sent to London, where many items were re-used at Buckingham Palace, though some furniture and fixtures have since returned. In the absence of archival evidence or inventory marks on the Buatta bed, it seems unlikely it was ever in the Royal Pavilion collection. However, even if the bed may never have been slept in by the Prince Regent or Prince Albert, it seems fitting that it was used by a different kind of Prince in the late 20th century. The bed became indelibly associated with Mario Buatta's persona, so much so that the *New York Times* commissioned the then-New York based Greek artist Konstantin Kakanias to produce a drawing of Buatta working in his bed for publication in their *Style* magazine (see final lot in the sale).

The bedroom of Gregory Smith decorated by McMillen in the 1960s

636 (DETAIL)

People say the living room or the kitchen is the heart of a house, but it's really the bedroom. You spend one third of the day there, so it should be idyllic.

637

638

□ 637

A GROUP OF FOUR CHINESE EXPORT PLASTER NODDING HEAD FIGURES QING DYNASTY, 19TH CENTURY

each modeled standing upright, comprising two male figures in court dress and two elegant ladies
height 12 ½ in.; 31.8 cm

PROVENANCE

H. M. Luther, New York
Sotheby's New York, 13 April 2016, lot 156

$ 2,000-3,000

□ 638

TWO CHINESE EXPORT REVERSE-GLASS PAINTING OF ELEGANT LADIES QING DYNASTY, 19TH CENTURY

one painted with a lady seated at a desk holding a fan, the other painted with a lady reading a book, framed
height 19 ¼ in.; width 13 ¼ in.;
48.9 cm; 33.7 cm

$ 1,200-1,800

639

A PAIR OF BERLIN FAIENCE BLACK-LACQUERED AND MOTHER-OF-PEARL INLAID VASES AND COVERS, 19TH CENTURY

the surface 'japanned' in imitation of Chinese lacquer in black, of baluster form, the inlay decoration formed of birds and insects in flight among flowering branches, gilt-edged rims, the covers surmounted with cockerel finials
height 28 ⅛ in.; 71.5 cm

$ 5,000-7,000

639

□ 640

TWO GILTWOOD BAMBOO-FORM CHINOISERIE PLANT STANDS, 19TH CENTURY

height 44 ½ in.; width 18 ½ in.; depth 18 ½ in.; 113 cm; 47 cm; 47 cm

PROVENANCE

John Rosselli, New York, 20 November 1991 (shorter)
Sotheby's New York, 22 January 1999, lot 166 (taller)

$ 800-1,200

640

641

□ 641

A REGENCY PENWORK CABINET ON STAND

height 80 in.; width 31 in.; depth 21 in.;
203 cm; 79 cm; 53.5 cm

PROVENANCE

The Art Institute of Chicago (Bequest of Eugene A. Davidson)
Sold by The Art Institute of Chicago, Christie's New York, 17-18 December 2014, lot 700

The beautifully detailed penwork decoration on this cabinet depicts various chinoiserie motifs. The top central panel portrays a lady worshipping a Lingam shrine, derived from the iconography of Ragamala paintings. The top side panels depict the Madonna and child copied by an Indian artist from a Western engraving, and a scene with Shiva and Parvati in their heavenly abode on Mount Kailasha. The sides of the cabinet present the sun god Surya being drawn on his chariot by a seven-headed horse surrounded by the Zodiac, Krishna and Radha celebrating the onset of spring, and an amorous trio on a palanquin, among several smaller charming illustrations.

$ 2,500-3,500

□ 642

A PAIR OF CHINESE ROCK CRYSTAL FIGURES OF GUANYIN 20TH CENTURY

each standing with an elegant sway to one side and wearing robes
height 15 ⅞ in.; 40.4 cm

PROVENANCE

Doyle New York, 27 March 2003, lot 118

$ 2,000-3,000

642

643

644

□ 643

A CHINESE FAMILLE-ROSE 'EROTIC' CUP AND COVER, LATE 19TH/ EARLY 20TH CENTURY

painted on the exterior with various erotic scenes, with further depictions on the interior and exterior base, as well as the interior of the cover
height 2 ½ in.; 6.4 cm

$ 600-800

□ 644

A PAIR OF CANTON ENAMEL CANDLESTICKS QING DYNASTY, 19TH CENTURY

each painted with figural panels reserved on a pink stipple ground decorated with scrolling foliage and florets
height 9 ½ in.; 24.1 cm

$ 1,000-1,500

□ 645

A BLACK AND GOLD PENWORK SIDE CABINET, 19TH CENTURY

height 39 in.; width 37 ½ in.; depth 18 in.; 99.1 cm; 95.3 cm; 45.7 cm

$ 1,200-1,800

645

650 (PART)

651

□ 650

EIGHT RED PATINATED METAL AND GLASS PAGODA-FORM HANGING LANTERNS, MODERN

height 20 ¼ in.; width 12 ¼ in.; depth 12 ¼ in.;
51.4 cm; 31.1 cm; 31.1 cm

$ 800-1,200

□ 651

FOUR WORCESTER 'BROCADE' PATTERN DESSERT PLATES, CIRCA 1775

vibrantly painted in Japanese style with dragons, stylized chrysanthemum and prunus over cell, diaper, and green panels, with gilt-edged scallop rims, *three with gold crescent marks*
diameters 8 ⅝ in.; 21.7 cm

PROVENANCE

Graham and Oxley, bearing label (one)
Property of Dr. J. Clayton Spears, Atlanta, Georgia, Sotheby Parke-Bernet Inc. New York, 17 December 1982, lots 54-55 (two)
J. Clayton Spears Collection, bearing label (one)

$ 1,500-2,500

652

A PAIR OF GEORGE II STYLE BLACK AND GOLD JAPANNED AND CHINESE LACQUER DISPLAY CABINETS, LATE 19TH/EARLY 20TH CENTURY, INCORPORATING EARLIER CHINESE LACQUER PANELS

height 83 ½ in.; width 38 in.; length 13 ¼ in.;
212.1 cm; 96.5 cm; 33.7 cm

PROVENANCE

The William S. Paley Collection, Christie's New York, 14 October 2004, lot 144

$ 6,000-9,000

652

653

654

□ 653

A PAIR OF WHITE CERAMIC BUSTS OF CHINESE FIGURES

height 19 ½ in.; width 10 in.; depth 8 in.;
49.5 cm; 25.4 cm; 20.3 cm

PROVENANCE

Robin Miller, New York, 14 December 2004

$ 500-800

□ 654

TWO CHINESE EXPORT REVERSE GLASS PAINTINGS QING DYNASTY, 19TH CENTURY

one painted with an interior scene depicting elegant ladies gathered at a table playing *weiqi* with a female attendant, the other painted with a lady holding a stem of lotus behind a jardinière with further lotus blossoms (overall with frames) height 19 ½ in.; width 16 ¼ in.; and height 23 in.; width 17 in.;
49.5 cm; 41.3 cm; and 58.4 cm; 43.2 cm

$ 2,000-3,000

655

655

A SET OF SIX PAINTED TOLE CHINOISERIE SCENES IN BAMBOO FRAMES, CIRCA 1825

height 23 in.; width 17 ¾ in.; 58.4 cm; 45.1 cm

$ 3,000-5,000

656

□ 656

A MASSIVE JAPANESE BLUE AND WHITE CHARGER
EARLY 20TH CENTURY

painted in the center with three circular reserves depicting a fenced garden with a pine tree, with further scattered *shogi* tile-shaped caroutches painted with trees and plants, the rim painted with three large lily blossoms, the base with an apocryphal mark that reads *Taimyo Seika Nensei*
diameter 22 ⅝ in.; 57.5 cm

$ 1,500-2,500

□ 657

A JAPANESE FIGURE OF A DOG
19TH CENTURY

modeled as a playful recumbent dog with a fish in its mouth and a ribbon around its neck, mounted on a gilt metal base
length 7 ¼ in.; 18.4 cm

PROVENANCE

Property from the Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March 2005, lot 265

$ 1,000-1,500

657

658

□ 658

A SET OF THREE BLUE AND WHITE PAINTED TOLE CHINOISERIE 'REVERSE PAGODA' HANGING LANTERNS, MODERN

height 17 in.; width 19 ½ in.; 43.2 cm; 49.5 cm

PROVENANCE

John Rosselli, New York

$ 600-900

659

□ 659

A PAIR OF CHINESE BLUE AND WHITE GU-FORM VASES QING DYNASTY, 19TH CENTURY

each supported on a slightly splayed foot with a central bulb rising to a flaring rim, decorated with *shou* characters in square cartouches, the neck decorated with three shaped-cartouches painted with peonies, chrysanthemum and prunus issuing from rockwork, all reserved on a diaper ground
height 18 ¾ in.; 47.6 cm

$ 2,000-3,000

660

□ 660

A PAIR OF CARVED AND GILTWOOD FERN CORNER BRACKETS

height 12 ½ in.; width 11 ¾ in.; 10 ½ in.; 31.8 cm; 29.7 cm; 26.7 cm

$ 800-1,200

661

A DUTCH DELFT BLUE AND WHITE FIVE VASE GARNITURE AND FIVE COVERS, LATE 19TH CENTURY

painted with panels of chinoiserie figures in landscape vignettes flanked by large flowering peonies, with molded *lambrequin* borders at the shoulders, comprising three beaker vases and covers, and two baluster vases and covers (beaker vases) height 15 ¾ in.; 40 cm

PROVENANCE

Bardith, New York, 26 March 1987

$ 3,000-5,000

661

662

□ 662

A PAIR OF VICTORIAN BLACK AND GOLD JAPANNED SIDE CHAIRS, 19TH CENTURY

height 35 ½ in.; width 16 ¾ in; depth 16 ½ in.; 90.2 cm; 42.5 cm; 41.9 cm

PROVENANCE

The Collection of James Stillman Davison, Christie's New York, 8-9 September 2004, lot 711

$ 800-1,200

□ 663

A REGENCY JAPANNED BOX DECORATED WITH TURQUERIE SCENES, EARLY 19TH CENTURY

height 6 in., width 16 in., depth 11 in.
15.2 cm; 40.6 cm; 27.9 cm

$ 500-800

663

664

□ 664

GERMAN SCHOOL, 19TH CENTURY

A Dog on a Leash in a Landscape

oil on canvas
38 ⅜ by 45 ¼ in.; 97.5 by 114.9 cm

$ 2,000-3,000

□ 665

A PAIR OF SMALL WHITE POTTERY FIGURES OF POODLES , LATE 19TH CENTURY

height 5½ in.; width 6 in.; 14 cm; 15.2 cm

$ 400-600

665

666

666

MANNER OF JACQUES-BARTHÉLEMY DELAMARRE
LATE 18TH CENTURY

Poodle on Table with Writing Instruments

inscribed *Monsieur Seriz / Nolaise Royal / Rue du Pont de La***, indistinctly initialed (lower left)
oil on canvas
9 ½ by 12 ½ in.; 24.1 by 31.8 cm

The present lot is derived from a composition by the eighteenth century painter Jacques-Barthélemy Delamarre, who is believed to have painted works very similar to this of Marie Antoinette's dogs.

$ 3,000-5,000

□ 667

ANNIE F. SHENTON

British, 19th/20th Century

Two Japanese Chins

signed *A F Shenton* and dated *8/7/98* (lower left)
oil on canvas
16 ⅛ by 22 ⅛ in.; 41.1 by 56.3 cm

PROVENANCE

Trevor Potts Antiques, New York

$ 2,000-4,000

667

668

□ 668

AN ENGLISH EARTHENWARE MODEL OF A DOG SEATED ON A CUSHION, 19TH CENTURY

height 12 ½ in.; 31.8 cm

$ 1,000-1,500

□ 669

A. TOWNSEND EARLY 20TH CENTURY

Pair of Collies

signed *A. Townsend* (lower right)
oil on canvas, unframed
29 ⅞ by 40 in.; 75.9 by 101.6 cm

$ 800-1,200

669

670

671

672 (1 of 2)

672 (2 of 2)

□ 670

THOMAS HEWES HINCKLEY

(1813-1896

A Portrait of a Brittany Spaniel with a Grouse, 1858

signed and dated *T.H. Hinckley 1858* (lower right)
oil on canvas
28 by 40 in.; 71.1 by 101.6 cm

PROVENANCE

University Hospital Antiques Show, Philadelphia, 16 April 1975

$ 2,000-3,000

□ 671

JOHN ALFRED WHEELER 1821-1903

The Trio British

oil on board
6 ⅛ by 18 ⅞ in.; 15.7 by 47.9 cm

PROVENANCE

Doyle New York, in conjunction with Bonhams London, 15 February 2000, lot 190 & Brooks here (like lot 674)

$ 1,200-1,800

□ 672

JOHN MURRAY THOMSON

British, 1885 - 1974

A Cocker Spaniel

signed *J Murray Thomson* (lower right)
oil on board. Together with Edward Aistrop, *Champion Cocker Spaniel "Rivington Wanderer"*, signed *E. Aistrop* (lower right), oil on board, 8 1/8 by 10 in.;20.6 by 25.4 cm. *2 works*. 13 by 9¾ in.; 33 by 24.8 cm

PROVENANCE

Sara Davenport, London
Sotheby's New York, 10 February, 2004, lot 248

$ 600-1,000

□ 673

ENGLISH SCHOOL, 19TH CENTURY

Zora with Blue Bells

indistinctly signed *Th. Rich* (lower right) and inscribed *Zora!...* (lower center)
oil on canvas
15 by 18 ¼ in.; 38.1 by 46.4 cm

$ 1,000-1,500

673

□ 674

R. HUTCHINSON
LATE 19TH CENTURY

Cavalier King Charles Spaniel in a Landscape

signed *R. Hutchinson* (lower left)
oil on panel
4 ½ by 4 ¾ in.; 11.4 by 12.1 cm

PROVENANCE

Doyle New York, in conjunction with Bonhams & Brooks London, 13 February 2001, lot 252

$ 600-800

674

□ 675

ENGLISH SCHOOL, 19TH CENTURY

Two Cavalier King Charles Spaniels in a Landscape

oil on canvas
24 ¾ by 29 ¾ in.; 62.9 by 75.6 cm

$ 1,000-1,500

I come from a long line of dogs.

675

676

□ 676

A CARVED AND STAINED WOOD TRIPOD TABLE WITH DOG'S HEADS

height 29 in.; depth 25 ½ in.; 73.7 cm; 64.8 cm

$ 600-1,000

□ 677

A CARVED AND GILTWOOD X-FRAME STOOL WITH DOG'S HEAD TERMINALS, LATE 19TH CENTURY, TOGETHER WITH A LATER BEECHWOOD COPY

slight variations to size and carving
(larger) height 24 in.; width 28 in.; depth 15 in.; 60.9 cm; 71.1 cm; 38.1 cm

$ 800-1,200

677

678

CONTINENTAL SCHOOL, 20TH CENTURY

Cavalier King Charles Spaniel

signed *J. Steiner* and dated *1925* (upper right)
oil on board
15 by 18 ¾ in.; 38.1 by 47.6 cm

$ 3,000-5,000

678

□ 679

A BRUSSELS FAIENCE FIGURE OF A SEATED SPANIEL, LATE 18TH CENTURY

naturalistically modeled, painted in shades of manganese, on a green-glazed base
height 7 ⅛ in.; 18 cm

$ 2,000-3,000

679

□ 680

CONTINENTAL SCHOOL, 19TH CENTURY

Poodle on a Blanket

signed *Boiler* and dated *Juin 1880* (lower left) and inscribed *Michel Doulerant* (on the dog's collar)
pastel on paper
20 by 25 in.; 50.8 by 63.5 cm

$ 300-500

680

681

□ 681

A CONTINENTAL PORCELAIN MODEL OF A PARROT AND METAL RING, LATE 19TH/20TH CENTURY

with bright ochre-yellow, blue and green plumage, modeled on a beam within a metal ring
(parrot) length 23 ¼ in.; 59 cm

PROVENANCE

John Rosselli, New York

$ 2,000-3,000

682

682

CONTINENTAL SCHOOL, 19TH CENTURY

Red Parrot with a Branch in its Beak

oil on canvas, in an oval frame
24 ½ by 20 ½ in.; 62.2 by 52 cm

PROVENANCE

The Estate of Glenn Birnbaum, Sotheby's, New York, 11 June, 1999, lot 74
Acquired at the above sale

$ 3,000-5,000

683

683

683

□ 683

ORNITHOLOGICAL AND BOTANICAL ENGRAVINGS, 18TH CENTURY

2 volumes with handcolored natural history plates: *The Complete Florist*, London, 1747 (215 x 140 mm), containing engraved title-page with handcolored floral border and 100 handcolored engraved plates of flowers. Contemporary calf; very worn and rebacked. — *A Natural History of Birds*, vol. 2 only, London, 1734 (285 x 235 mm), containing letterpress title-page and 104 handcolored engraved plates of birds. Contemporary polished calf; broken, first 54 plates and corresponding text leaves loose, a few plates shaved.

Sold with all faults, not subject to return

height 12 in.; width 10 in.; depth 4 in.;
30.5 cm; 25.4 cm; 10.2 cm

$ 2,500-3,500

□ 684

SIX PARIS (FRANÇOIS ET EDOUARD HONORE) PIERCED CABINET PLATES, SECOND QUARTER 19TH CENTURY

three painted with titled bird specimens, the French names in gilding on the reverses, and three painted with fruits, with gilt-scrollwork bands at the cavettos, the pierced rims edged in gilding, *printed scroll marks in iron-red various incised marks*

diameter 9 in.; 22.8 cm

PROVENANCE

Christie's New York, 17-18 May 2005, lot 96

$ 1,500-2,000

684

685

□ 685

A GEORGE III STYLE CUT AND MOULDED PURPLE GLASS SEVEN-LIGHT CHANDELIER

one shade replaced
height 50 in.; 127 cm

EXHIBITION

Kips Bay Show House 1997, Conservatory Landing

$ 2,500-3,500

686

□ 686

A PAIR OF STAFFORDSHIRE OR SUNDERLAND QUINTAL VASES, CIRCA 1830

height 9 ⅛ in.; 23 cm

$ 1,000-1,500

687

□ 687

A PAIR OF CRANBERRY GLASS LAMPS

height 30 in.; width 9 in.; depth 9 in.; 76.2 cm; 22.9 cm; 22.9 cm

PROVENANCE

Yale R. Burge Antiques, New York, 5 December 2000

$ 1,200-1,800

688

689

688

TWO CONTINENTAL PORCELAIN MODELS OF COCKATOOS WITH RINGS, LATE 19TH/20TH CENTURY

each with yellow and white plumage, modeled on a beam within a metal ring
(largest) length 22¾ in.; 57.8 cm

PROVENANCE

Gordon Partridge, London, 24 June 1971 (one)

$ 4,000-6,000

□ 689

CONTINENTAL SCHOOL, 19TH CENTURY

An Exotic Landscape with a Parrot and a Cockatoo

oil on canvas
30 by 25 in.; 76.2 by 63.5 cm

$ 400-600

□ 690

TWO DUTCH DELFT POLYCHROME BIRD-CAGE PLAQUES, LATE 19TH CENTURY

each painted with a canary in a blue cage, pierced twice for hanging, *monogram marks for the Makkum Tichelaar factory in blue or manganese*
width 10 ⅛ in.; 25.5 cm

$ 1,000-1,500

690

691

□ 691

A PAIR OF ENGLISH PORCELAIN TURQUOISE-GROUND VASES, CIRCA 1880

of knopped-beaker form, painted with scattered overlapping feathers, gilt-edged rims
height 7 ¾ in.; 19.6 cm

PROVENANCE

Bardith, New York

$ 1,000-1,500

□ 692

TWO DUTCH DELFT POLYCHROME BIRD-CAGE PLAQUES, LATE 19TH CENTURY

each painted with a canary in a blue or green cage, pierced twice for hanging, *monogram marks for the Makkum Tichelaar factory in blue or manganese*
(largest) width 10 ½ in.; 26.5 cm

$ 1,000-1,500

692

693

694

693

A LARGE GEORGE III GILTWOOD AND GILT CARTON PIERRE OVERMANTLE MIRROR

height 62 in.; width 72 in.; depth 2 ½ in.

PROVENANCE

Sotheby's New York, 1 February 1992, lot 285

$ 8,000-12,000

□ 694

A PAIR OF NEOCLASSICAL STYLE MAHOGANY SIDE CUPBOARDS

in the form of Ionic columns
height 32 in.; width 21 ½ in.; depth 19 in.;
81.3 cm; 54.6 cm; 48.3 cm

PROVENANCE

Doyle New York, 8 March 2000, lot 269

$ 2,000-3,000

□ 695

A GEORGE III MAHOGANY CONCAVE STANDING MIRROR, CIRCA 1800

on a later mahogany tripod stand
height 36 in.; diameter 20 ½ in.;
91.4 cm; 52.1 cm

PROVENANCE

Kentshire Galleries, New York
Kentshire: A Legendary Collection, Sotheby's New York, 18 October 2014, lot 403

$ 1,200-1,800

□ 696

AN IRISH WALNUT LIBRARY TABLE, MID-19TH CENTURY

bearing a label ROBERT STRAHAN & CO. Cabinet Makers & Upholsterers, Auctioneers and Undertakers, 24 & 25 HENRY STREET DUBLIN

height 29 ½ in.; width 54 in.; depth 54 in.;
74.9 cm; 137.2 cm; 137.2 cm

The cabinetmaking firm of Robert Strahan and Co. was founded in Dublin in 1776, with workshops in 10-11 Chancery Lane, and by 1815 a new premises was opened at 24-25 Henry Street followed by 5 Leinster Street in 1845. They exhibited at the Dublin Great Industrial Exhibition of 1853 and eventually moved to Abbey Street in 1870, where they continued trading for another century until 1969.

PROVENANCE

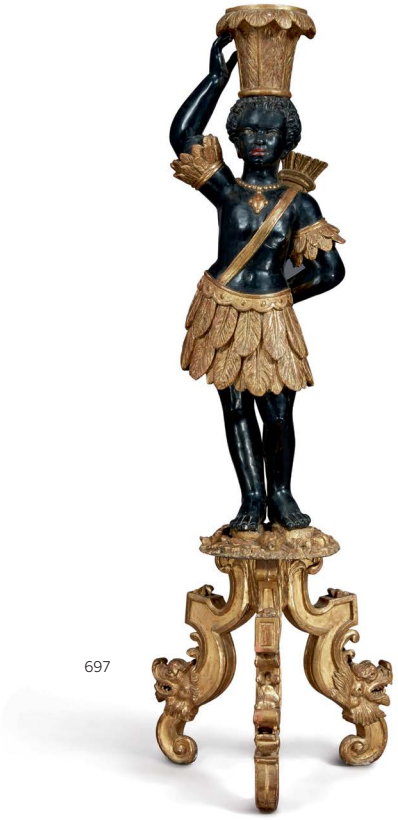
Christie's New York, 26 June 1982, lot 82

$ 2,000-3,000

695

Things that have been passed down in your family give your house character. Today, young people don't want antique things like brown wood furniture and old silver, and that's sad because those things give rooms warmth.

696



697

□ 697

AN ITALIAN BAROQUE STYLE PARCEL GILT BLACKAMOOR TORCHERE, LATE 19TH/EARLY 20TH CENTURY

height 68 ½ in.; 174 cm

PROVENANCE

The Estate of Ronald A. Grimaldi, Doyle New York, 16 May 2007, lot 108

$ 800-1,200

□ 698

A SET OF SIX REGENCY BLACK PAINTED AND PARCEL GILT DINING CHAIRS, CIRCA 1815

including two armchairs and four side chairs
height 35 ¼ in.; width 21 in.; depth 18 in.;
89.6 cm; 53.3 cm; 45.7 cm

PROVENANCE

Stair & Co., New York
The Collection of Anne Eisenhower, Doyle New York, 25 October 2017, lot 184

$ 2,000-3,000

698

□ 699

CIRCLE OF LOUIS GAUFFIER

Lady Seated on a Sofa

oil on panel
17 ¼ by 19 ⅞ in; 43.8 by 50.5 cm

$ 2,000-3,000

699

700

A REGENCY MAHOGANY HALL BENCH ATTRIBUTED TO GILLOWS, CIRCA 1810

height 28 in.; width 62 in.; depth 14 ½ in.;
71.1 cm; 157.5 cm; 36.8 cm

$ 5,000-8,000

700

701

701

A PAIR OF CHINESE BLACK-GROUND FAMILLE-ROSE VASES, QING DYNASTY, LATE 19TH CENTURY

each molded and painted on the exterior with 'hundred antiques', the base with an apocryphal impressed *Chenghua* mark
height 23 ¾ in.; 60.3 cm

$ 7,000-10,000

702

A PAIR OF VENETIAN BAROQUE STYLE DOLPHIN-FORM TRIPOD STANDS WITH BLACK MARBLE TOPS, 19TH/20TH CENTURY

height 43 ¼ in.; diameter 24 in.;
109.8 cm; 61 cm

PROVENANCE

The Estate of Michael Taylor, Butterfield & Butterfield San Francisco, 7-9 April 1987, lot 180

$ 6,000-9,000

702

703

703

A REGENCY GILTWOOD AND EBONISED CONVEX GIRANDOLE MIRROR WITH A PAIR OF TWO-LIGHT CANDLE ARMS, EARLY 19TH CENTURY

height 60 ½ in.; width 54 in.; depth 14 in.;
153.7 cm; 137.2 cm; 35.6 cm

$ 8,000-12,000

704

□ 704

A REGENCY SYCAMORE GAMES TABLE, CIRCA 1815

painted with Egyptian motifs on the frieze and floral sprays on the top
height 30 in.; width 33 in.; depth 17 in.;
76.2 cm; 83.8 cm; 43.2 cm

$ 1,200-1,800

705

□ 705

A REGENCY STYLE MAHOGANY FOUR-TIER REVOLVING BOOKCASE, 20TH CENTURY

height 60 in.; diameter 36 in.; 152.4 cm; 91.4 cm

PROVENANCE

Christie's New York, 1-3 October 2007, lot 191
Doyle New York, 18 June 2013, lot 398

$ 2,000-3,000

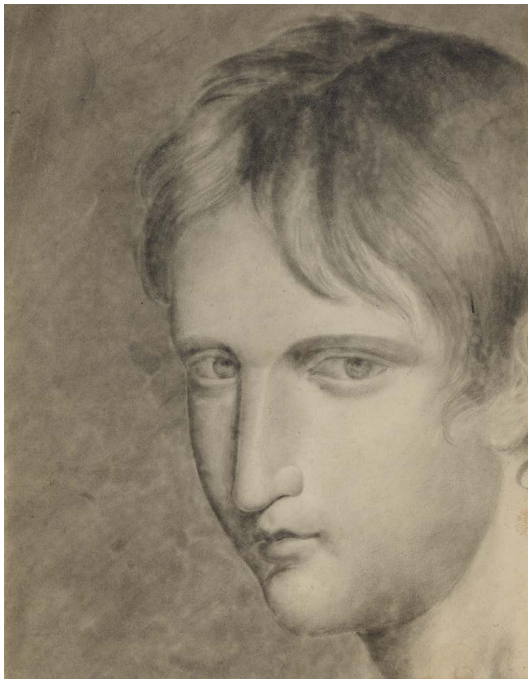
□ 706

FRENCH SCHOOL, POSSIBLY 19TH CENTURY

Napoleon as First Consul

charcoal and stumping
11 ⅛ by 8 ¾ in.; 282 by 221 mm

$ 800-1,200



706

707

A REGENCY RED AND GREEN-PAINTED AND PARCEL GILT COMPOSITION SIDE TABLE, EARLY 19TH CENTURY

height 35 ½ in.; width 76 in.; depth 20 in.;
90.2 cm; 193 cm; 50.8 cm

PROVENANCE

Sotheby's New York, 29 October 1983, lot 169

$ 8,000-12,000

707

708

□ 708

A STANDING OPTICAL MIRROR TOGETHER WITH THREE OPTICAL WALL MIRRORS

(standing) height 19 ½ in.; width 14 in.; (wall) depth 12 in.; 49.5 cm; 35.6 cm; 30.5 cm

PROVENANCE

Gerald Kornblau, New York, 1993 (standing mirror)

$ 800-1,200

708

□ 709

A GEORGE II STYLE MAHOGANY PEDESTAL DESK, LATE 19TH CENTURY

drawer lockplates engraved *F.BEST & CO./188 SLOANE ST S.W.*
height 27 in.; width 69 in.; 68.6 cm; 175.3 cm

PROVENANCE

Hyde Park Antiques, New York, 1982

$ 2,500-3,500

709

THE
SOCRATES
UNCH
8-109
PUNCH
102-103
PUNCH
92-93
HINTS FROM
THE PRINCE
OF CHINTZ
MARIO
BUATTA

710

□ 710

BUATTA LIBRARY: A SMALL GROUP OF WORKS ON TEXTILES INCLUDING TWO BOOKS ON CHINTZ

many inscribed and dated by Mario Buatta
approx. 50 volumes

$ 800-1,200

711

□ 711

BUATTA LIBRARY: A SMALL GROUP OF BOOKS ON CANINE THEMES

many inscribed and dated by Mario Buatta
approx. 40 volumes

$ 600-800

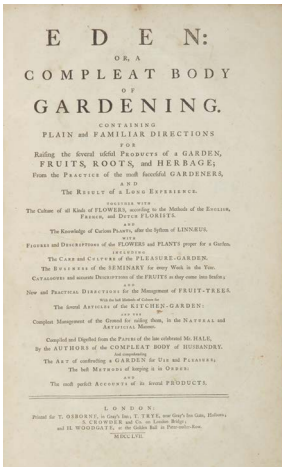
712

□ 712

BUATTA LIBRARY: A SELECTION OF WORKS ON GARDENS AND BOTANICAL ILLUSTRATIONS

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000



E D E N:
OR, A
COMPLEAT BODY
OF
GARDENING.
CONTAINING
PLAIN and FAMILIAR DIRECTIONS
FOR
Raising the several useful PRODUCTS of a GARDEN,
FRUITS, ROOTS, and HERBAGE;
From the PRACTICE of the most successful GARDENERS,
AND
The RESULT of a LONG EXPERIENCE.
LONDON:
MDCCLVII

713

713

HALE, THOMAS [ATTRIB. TO JOHN HILL] EDEN: OR, A COMPLEAT BODY OF GARDENING. CONTAINING PLAIN AND FAMILIAR DIRECTIONS FOR RAISING THE SEVERAL USEFUL PRODUCTS OF A GARDEN, LONDON, 1757

Engraved allegorical frontispiece, 60 handcolored engraved botanical plates after and by Hill, Boyce, and others; some light browning, foxing, and offsetting. 20th-century half brown morocco over marbled; joints cracked, extremities rubbed, some staining.

FIRST EDITION, HANDCOLORED ISSUE. Little is known about Thomas Hale except that his papers are allegedly the source of the present work and its companion volume, *The Compleat Body of Husbandry* (1756). Authorship is often attributed to John Hill, whose name alone appears at the close of the dedication to the Earl of Bute in this edition and on the title-page of the enlarged second edition of 1773. The book includes a disquisition on the curative virtues of *Atropa belladonna*, one of Britain's most toxic native plants (page 477). The index concludes with a humbling correction: "The Publick are to be informed, that since our Publication of the virtues ascribed to Deadly Nightshade, many Trials have been made but few have succeeded: it has no specifick Virtue against Cancers, and its Use may be harmful." Mario Buatta has signed and dated the front free endpaper New York, 1982.
References: Cleveland Collections 442; Dunthorne 129; Great Flower Books, p. 100; Henrey 776; Hunt 559; Nissen 880; An Oak Spring Flora 53 (second edition); Stafleu & Cowan TL2 2770
Folio (413 x 248 mm)

$ 5,000-7,000

□ 714

AN ENGLISH ALBUM OF BOTANICAL WATERCOLORS, 19TH CENTURY

Folio album comprising 29 botanical watercolors on paper (various sizes) mounted to album leaves; some album leaves frayed and loosening. Early 19th century half red morocco, clasps and catches; very worn, spine perished.

The watercolors are unsigned and appear to be by a variety of hands; many of them incorporate the figure of a butterfly or moth into the composition.
370 mm. by 280 mm.

PROVENANCE

Lord Granville Somerset, armorial bookplate
James de Carle Sowerby, pencilled note on front free endpaper

$ 2,500-3,500

714

□ 715

BUATTA LIBRARY: A GROUP OF WORKS ON SOCIAL HISTORY - STUDIES AND BIOGRAPHIES OF IMPORTANT FIGURES IN HISTORY, SOCIETY, CELEBRITIES AND FASHION

many inscribed and dated by Mario Buatta
approx. 250 volumes

$ 2,000-3,000

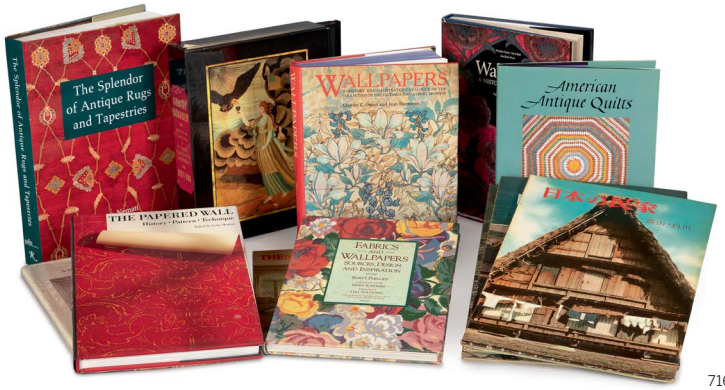
715

□ 716

BUATTA LIBRARY: A SELECTION OF WORKS ON THE THEME OF INTERIOR DESIGN

many inscribed and dated by Mario Buatta
approx. 200 volumes

$ 2,000-3,000



716

□ 717

BUATTA LIBRARY: A SELECTION OF WORKS ON INTERIOR DESIGNERS/PEERS OF MARIO BUATTA

many inscribed and dated by Mario Buatta, or by his peers
approx. 200 volumes

$ 2,000-3,000

717

Decorating is only decorating.
It's not brain surgery.

PENWORK

Penwork is technically a form of japanning in which a black or dark ground is applied to a wood surface on which a design is traced and then filled in or 'voided' with white or a pale colour, and the finer details subsequently added in black ink with a quill pen. It became popular in England during the first half of the 19th century and was referred to 'voiding', 'imitation ivory inlaying', or 'Chinese painting', penwork being a 20th-century term. It was inspired by the engraved ivory-veneered and ivory-inlaid furniture produced primarily in Vizagapatam in India that reached England during the Regency period and appealed to the era's fascination with the exotic. Traditionally viewed as a domestic artistic pursuit for middle-class ladies, the technique was also likely practiced in professional workshops. The decorative themes broadly fall into three categories – neoclassical, floral and chinoiserie – and were based on wallpaper and textiles, botanical watercolours, and above all engravings. Popular design sources included Stalker and Parker's *Treatise of Japanning*, floral and border schemes published in Rudolf Ackermann's influential periodical The *Repository of Arts*, and real or invented designs of classical antiquity published in Tischbein or D'Hancarville's visual recordings of Sir William Hamilton's collection of Greek vases, Thomas Hope's *Costumes of the Ancients*, and the sculptor John Flaxman's line engravings of classical subjects and illustrations for the *Iliad* and *Odyssey*.

718

□ 718

A REGENCY PENWORK PORTABLE CHECKERBOARD, EARLY 19TH CENTURY

height 2 ¾ in.; width 16 ¼ in.; depth 8 in.;
7 cm; 41 cm; 20 cm

PROVENANCE

Kentishire Galleries, New York

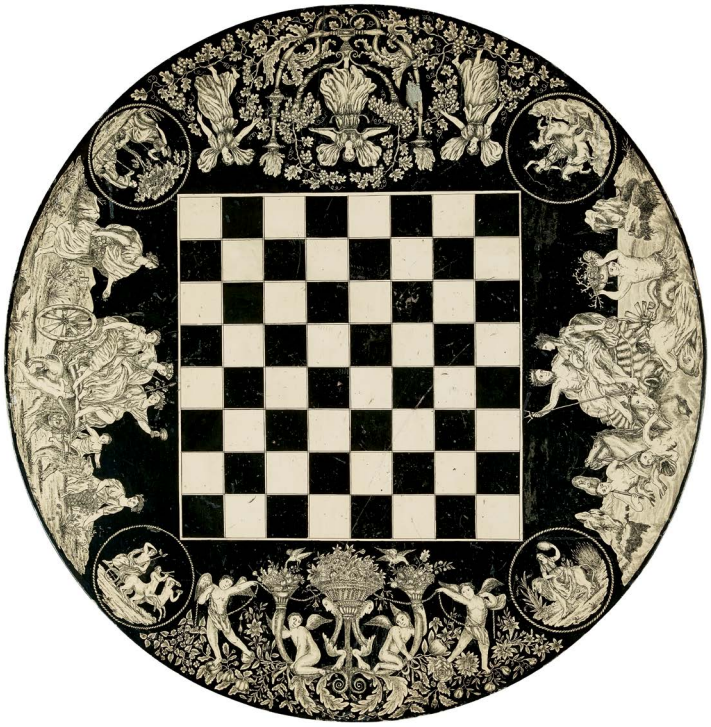
$ 800-1,200

719

A REGENCY PENWORK CHECKERBOARD GUERIDON, EARLY 19TH CENTURY

height 28 ½ in.; diameter 26 in.; 72.5 cm; 66 cm

$ 3,000-5,000



719 (DETAIL)

719

720

□ 720

A GROUP OF THREE REGENCY PENWORK TEA CADDIES, CIRCA 1820

(largest) height 7 in.; width 6 ½ in.; depth 6 in.;
17.78 cm; 16.5 cm; 15.2 cm

PROVENANCE

Christie's New York, 23-24 July 2003, lot 483 (largest)
Dillingham & Company, San Francisco (medium)

$ 800-1,200

□ 721

A REGENCY PENWORK PEDESTAL GAMES TABLE TOGETHER WITH A PENWORK GEURIDON, CIRCA 1825

on brass castors
(largest) height 28 ½ in.; width 10 ½ in.;
72.4 cm; 26.7 cm

$ 1,000-2,000

721

721

□ 722

A REGENCY BLACK JAPANNED PENWORK GRADUATED TABLE CHEST OF DRAWERS, CIRCA 1815

the back with a contemporary label inscribed Mary Bentley/No 20.
height 19 ½ in.; width 19 in.; depth 8 ½ in.; 49.5 cm; 48.3 cm; 21.6 cm

PROVENANCE

The Estate of Brooke Astor, Sotheby's New York, 24-25 September 2012, lot 18

$ 2,000-3,000

722

723

724

□ 723

A REGENCY PENWORK GAMES TABLE, 19TH CENTURY

height 30 in.; width 17 ½ in.; depth 17 ½ in.; 76.2 cm; 44.5 cm; 44.5 cm

$ 500-800

□ 724

A REGENCY PENWORK TRIPOD TABLE, CIRCA 1815

height 26 ½ in; width 17 in.; depth 17 in.; 67.3 cm; 43.2 cm; 43.2 cm

$ 600-900

□ 725

A REGENCY PENWORK GILT METAL-MOUNTED INKSTAND TOGETHER WITH A HEXAGONAL PENWORK TEA CADDY, CIRCA 1825

the inkstand bearing a label *Sold at FIELDER'S, Emporium of Fancy, 2 Greek St. Soho Every material for Ladies Fancy Work*
(inkstand) height 4 ½ in.; width 11 in.; depth 6 in.; (caddy) height 5 in.; width 7 in.; depth 4 in.

$ 500-800

725

□ 726

A REGENCY PENWORK GAMES TABLE DEPICTING NEOCLASSICAL SCENES IN THE MANNER OF FLAXMAN; TOGETHER WITH A REGENCY PENWORK GAMES TABLE WITH GILT S-SCROLL BRACKETS CONFORMING TO THE SIDES OF THE CENTRAL POLE, SECOND QUARTER 19TH CENTURY

(larger) height 28 in.; width 29¼ in.; depth 16 in.; 71.1 cm; 74.3 cm; 40.6 cm

PROVENANCE

The Collection of Ruth Nugent Head, Christie's New York, 5 October 1985, lot 183 (neoclassical table)

$ 1,500-2,500

726 (GAMES TABLE DETAIL)

726

727

727

AN ASSEMBLED WEDGWOOD CREAMWARE PART-SERVICE, EARLY 19TH CENTURY

painted with shadowed 'fallen leaves', with orange-edged rims, comprising, a two-handled circular footed bowl, three small circular two-handled footed sauce tureens, two of which with a cover, and one stand, an oval sauce tureen and cover on fixed stand, three oval dishes, two smaller of the same form, three serving dishes, two square-lozenge shaped dishes, two shell-shaped dishes, two rectangular vegetable dishes and covers, five plates, 9 ¾ in. diameter, ten plates, 8 ¼ in. diameter, six plates, 8 in. diameter, ten plates, 7 ¾ in., and three teacups and seven saucers, *impressed uppercase WEDGWOOD, various impressed marks, various numerals in orange. 67 pieces*

PROVENANCE

Christie's, 17 January 1996, lot 239 (25 pieces)
Christie's, 6 December 1996, lot 209 (12 pieces)
The Dean and Mary Rockwell Collection, some bearing labels; Skinner Boston, sale 1819, lot 269
The S. R. Payne Collection, some bearing labels

$ 4,000-6,000

728

A WEDGWOOD PEARLWARE 'LEAFAGE' ASSEMBLED PART-DESSERT SERVICE, CIRCA 1820

painted in shades of green and yellow, comprising two two-handled oval comports and stands, four sauce tureens, three covers and four stands and one pierced ladle, twelve oval fern leaf-molded serving dishes, four large leaf-shaped dishes, three rectangular dishes, twenty-five dessert plates *impressed uppercase WEDGWOOD marks, various impressed letters. 60 pieces*

'Leafage' patterns are recorded at Wedgwood as early as 1783 in Jasperware, see Robin Reilly, *Wedgwood*, Vol. I, p. 619, pl. 918, and remained popular throughout the 19th century. Forms were produced in caneware, green-glazed earthenware and majolica. A similar part-service of this type was sold at Sotheby's New York, 10 October 1990, lot 514

$ 6,000-8,000

728

729

□ 729

A PAIR OF STAFFORDSHIRE BLACK-GLAZED FIGURES OF RABBITS, 19TH CENTURY

modeled eating leaves, their features picked out in gilding
length 9 ⅜ in.; 23.5 cm

PROVENANCE

The Garrick C. Stephenson Collection, Christie's New York, 29 October 1993, lot 50

$ 700-1,000

□ 730

A PAIR OF STAFFORDSHIRE FIGURES OF RABBITS, CIRCA 1860-70

modeled eating leaves, with gilt markings
(larger) length 10 ¼ in.; 26 cm

$ 1,000-1,500

730

731

□ 731

A PAIR OF STAFFORDSHIRE FIGURES OF RABBITS, CIRCA 1860-70

modeled eating leaves, with black markings
(larger) length 10 ¼ in.; 26 cm

$ 1,000-1,500

732

732

PIETRO NAVARRA
Active in Rome at the end of the 17th Century

Vegetables and Fruit with Rabbits in a Landscape

oil on canvas
32 ¾ by 48 ¼ in.; 83.2 by 122.6 cm

PROVENANCE

Christie's New York, 18 January 1984, lot 17 (as Pietro Navarra)

We are grateful to Dr. John Spike for endorsing the attribution to Pietro Navarra on the basis of photographs.

$ 8,000-12,000

733

□ 733

WILLIAM DELACOUR
1717 - 1767

Studies of Tulips

signed and inscribed *Edinburgh 1762* (lower right)
red chalk on laid paper mounted to card

$ 1,000-1,500

734

AN EXTENSIVE ASSEMBLED ENGLISH CREAMWARE BOTANICAL PART-DESSERT SERVICE, CIRCA 1800

painted with flower specimens, with double brown line-edged rims, comprising a large rectangular platter, an oval footed comport, two oval sauce tureens and covers on fixed stands, eight plates, four soup plates, three shell-shaped dishes, four leaf-shaped dishes, five oval shaped dishes, fourteen kidney-shaped supper dishes, seven square-shaped dishes in two sizes, three small lozenge-shaped dishes, two small oval-shaped stands, three small various oval stands, sixty-three dessert plates, four small side plates in two sizes, together with a pearlware square-shaped dish and two small oval-shaped stands, *the latter two stands with impressed letter S, all pieces with specimen script marks in enamel. 129 pieces*

$ 20,000-30,000

735

736

735

AN EXTENSIVE ASSEMBLED ENGLISH PEARLWARE BOTANICAL DESSERT SERVICE, EARLY 19TH CENTURY

painted with flower specimens, with brown line-edged rims, comprising three oval footed bowls, a sauce-tureen and cover on stand, two sauce-tureens and covers, twelve oval-dishes, eleven shell-shaped dishes, nine square-shaped dishes, four lozenge-shaped stands, seventy dessert plates. *specimen script marks in iron-red or purple enamel, various impressed or incised numerals, some pieces with impressed arrow mark, S mark. 115 pieces*

$ 20,000-30,000

□ 736

A GROUP OF SIX PAINTED METAL FLORAL DISPLAYS

(tallest) height 23 in.; width 12 in.; 58.4 cm; 30.5 cm

PROVENANCE

JR Antiques, New York (lilies)
J. Alsopp, 1993 (taller hyacinth)

$ 500-800

737

□ 737

A PAIR OF WOODEN PALM FROND FORM STANDING LAMPS, 20TH CENTURY

height 71 ¼ in.; 180.9 cm

PROVENANCE

J. Garvin Mecking, New York, 22 January 1981

$ 1,200-1,800

□ 738

A PAIR OF GILT METAL PALM FROND TABLE LAMPS

height 26 ½ in.; width 10 ½ in.; 67.3 cm; 26.7 cm

$ 1,200-1,800

□ 739

TWO BRASS BAMBOO CANDLESTICKS

now mounted as lamps
height 23 ¾ in.; width 5 ¾ in.; 60.3 cm; 14.6 cm

PROVENANCE

The Collection of Villa Fiorentina, Sotheby's New York, 23 May 2001, lot 67

The Villa Fiorentina in Cap Ferrat on the French Riviera was decorated by Billy Baldwin for Mary Lawrence Wells in the 1970s.

$ 1,000-1,500

□ 740

A GROUP OF FOUR GREEN GLASS TABLE LAMPS

(the largest, without fixture) height 23 in.; diameter 8 in.; 58.4 cm; 20.3 cm

$ 1,500-2,500

738 739 738

740

741

741

AN ASSEMBLED DAVENPORT AND ROBERT WILSON BOTANICAL PART-DESSERT SERVICE, CIRCA 1795-1801 AND CIRCA 1810

with blue-edged rims, the Davenport wares comprising one footed oval dish and stand, two two-handled oval pierced baskets and three pierced oval stands, two lozenge-shaped dishes, one rectangular dish, six leaf-molded edged shallow plates, four small plates and one small oval stand, *impressed Davenport and anchor marks, the six plates with specimen titles in iron-red*; the Robert Wilson pieces comprising three heart-shaped dishes, three shell-shaped dishes, two sauce tureens and covers with fixed stands and one oval dish, *script specimen titles in iron-red, impressed crowned C marks. 32 pieces*

PROVENANCE

The Collection of the Late Mr. & Mrs. George Braga, Christie's New York, 6 December 1996, lot 201 (part; some Davenport wares)
D. M. & P. Manheim, New York, bearing labels (some Robert Wilson wares)

$ 6,000-8,000

742

□ 742

A PAIR OF GREEN PAINTED TOLE 'POTTED TULIP CANDLE HOLDER' BOUQUETIERES AND A PAIR OF PAINTED TOLE GRADUATING PLANT STANDS

the bouquetieres Colefax & Fowler
(tallest) height 20 ½ in.; width 13 ½ in.; 52.1 cm; 34.3 cm

PROVENANCE

The Collection of Keith Irvine, Doyle New York, 22 October 2008, lot 2199 (the bouquetieres)

$ 800-1,200

□ 743

A GREEN PAINTED TOLE LANTERN WITH PORCELAIN FLOWERS, 20TH CENTURY

height 35 in.; diameter 18 ½ in.; 88.9 cm; 47 cm

$ 800-1,200

743

744

A DAVENPORT CREAMWARE LEAF-MOLDED PART-DESSERT SERVICE, CIRCA 1810

painted in tones of green, yellow and orange comprising: two oval sauce-tureens and covers with grape-form finials and stands, three oval bowls, two pairs of oval stands in two shapes, a further oval stand, and twenty plates, *impressed anchor and Davenport marks*. *34 pieces*

PROVENANCE

The Estate of Stephen Richard Currier and Audrey Bruce Currier, Christie's New York, 8 October 1985, lot 23

$ 4,000-6,000

744

GOTHIC REVIVAL

Stirrings of interest in medieval architecture and ornament were already apparent in England in the mid-18th century, among both antiquarians such as Horace Walpole in his gothic-inspired villa Strawberry Hill and cabinetmakers employing the 'gothick' furniture designs for fretwork and chair splats published in Chippendale's Director in 1754. The real impetus for the movement occurred in the 19th century following the political and social upheavals caused by the French Revolution and Napoleonic wars and industrialisation, which led many to yearn for a distant romanticized, pastoral and simpler era associated with the Middle Ages. In France the 1831 publication of Victor Hugo's Notre Dame de Paris created a sensation that culminated in Viollet-le-Duc's restoration of the iconic Paris cathedral starting in 1844, and the leading proponent in England was the architect and author Augustus Welby Pugin (1812-1852). His masterpiece was the interior design of the Houses of Parliament in London, reconstructed in its original medieval style following a disastrous fire in 1834. Pugin fully advocated integrating gothic architectural elements such as pinnacles, crockets, pointed arches, tracery and trefoils into furniture and metalwork designs, despite the perils of furnishing uniquely in such a manner: 'A man who remains any length of time in a modern Gothic room and escapes without being wounded by some of its minutiae, may consider himself extremely fortunate.'

Pugin influenced a generation of architects such as Waterhouse, Street, and Gilbert Scott who continued to build in the gothic taste throughout the Victorian age. In the U.S., the Gothic Revival was embraced with equal enthusiasm and became a preferred idiom for both collegiate and domestic architecture in the mid-19th century. The abundance of local timber encouraged the widespread use of intricate external detailing on wooden-framed private houses in a style that became known as Carpenter Gothic. It was inspired by the work of architects such as Alexander Jackson Davis (1803-1892), whose villa Lyndhurst in Tarrytown was one of the earliest gothic revival houses built in New York. Davis collaborated with his friend the landscape designer Andrew Jackson Downing (1815-1852) to publish the hugely influential Cottage Residences in 1842, whose designs formed the basis of numerous residences including the 1845 William H. Mason House in Thompson, Connecticut, acquired by Mario Buatta in 1992.

A.J. Davis, Design for a Gothic House, 1836, Metropolitan Museum of Art, New York

745

□ 745

A PAIR OF WHITE PAINTED NEO-GOTHIC STYLE SIDE CHAIRS, LATE 19TH/EARLY 20TH CENTURY

height 36 ½ in.; width 23 in.; length 23 ¾ in.; 92.7 cm; 58.4 cm; 60.3 cm

PROVENANCE

Colefax & Fowler, London

$ 400-600

746

□ 746

A GILT-BRONZE NEO-GOTHIC ARICHTECTURAL LANTERN

height 31 ¼ in.; width 15 ½ in.; depth 15 ½ in.;
79.4 cm; 39.4 cm; 39.4 cm

$ 2,500-3,500

□ 747

A CARVED GOTHIC ARCHITECTURAL MIRROR, 19TH CENTURY

lacking tops of pinnacles
height 36 ½ in.; width 19 ½ in.; depth 3 ¼ in.;
92.7 cm; 49.5 cm; 8.9 cm

PROVENANCE

The Estate of George Braga, Christie's New York, 6 December 1996, lot 258

$ 600-800

748

AN EARLY VICTORIAN NEO-GOTHIC CARVED OAK OCTAGONAL LIBRARY TABLE, MID-19TH CENTURY

the drawer stamped *A. BLAIN LIVERPOOL*
height 29 in.; width 53 in.; depth 53 in.;
73.7 cm; 134.6 cm; 134.6 cm

Irish-born Arthur Blain was active in Liverpool from the 1830s and ran a cabinetmaking business established there by his father in 1796. After his death in 1868 the company was continued by his son William Hughes Blain, and the stamp *A. BLAIN & SON* was used.

$ 5,000-8,000

747

748

□ 749

A VICTORIAN NEO-GOTHIC PARCEL GILT AND GRAINED BIRD CAGE ON STAND, MID-19TH CENTURY

previously with a stretcher
height 69 ½ in.; width 24 in.; length 20 in.;
176.5 cm; 61 cm; 50.8 cm

$ 2,000-3,000

□ 750

A PAIR OF WALNUT NEO-GOTHIC SIDE CHAIRS TOGETHER WITH A PAIR OF WALNUT NEO-GOTHIC HALL CHAIRS, 19TH CENTURY

(side chairs) height 43½in.; width 19 in.; depth 17 in. (hall chairs) height 42 ¼in.; depth 17 ½in.; width 17 in.; 110.5 cm; 48.3 cm; 42.2 cm; 107.3 cm; 44.5 cm; 42.2 cm

PROVENANCE

Morelock Antiques, Essex, 20 July 1992 (Hall chairs)

$ 600-1,000

749

750

751

BY HIS MAJESTY'S ROYAL LETTERS PATENT
Patent Chimney Ornaments
are so Constructed that they may be Used for
Fire Screens Flower or Scent Jars Time Piece Cases
CANDLE SHADES,
and Various other Useful Purposes Manufactured by the Patentee Snowhill Birmg.
Appointed Manufacturer To His Majesty
The Portability & Elegance
of these Fire Screens give them a decided Preference to all others

(Detail of bottom)

752

□ 751

A PAIR OF EARLY VICTORIAN NEO-GOTHIC GILT BRASS CHIMNEY ORNAMENTS, BIRMINGHAM, CIRCA 1840

each bearing the label of B. Day, Snowhill, Birmingham underneath the base
height 24 in.; width 7 in.; 61 cm; 17.8 cm

A similar pair by the same manufacturer is in the Victoria & Albert Museum, London (M.64-1967).

$ 500-800

□ 752

A VICTORIAN PAINTED AND PARCEL GILT WALL BRACKET, CIRCA 1870

with carved monogram "ER" in center
height 19 in.; width 19 in.; depth 11 ½ in.; 48.3 cm; 48.3 cm; 29.2 cm

$ 500-800

□ 753

AN ENGLISH POTTERY MODEL OF A CHURCH, CIRCA 1810-20

possibly Yorkshire, picked out in black and dark puce, standing on a small grassy mound base
height 10 ¼ in.; 26 cm

PROVENANCE

Alistair Sampson Antiques, London, bearing label

$ 700-1,000

753

754

□ 754

THREE STAFFORDSHIRE POTTERY PASTILLE BURNERS IN THE FORM OF COTTAGES, CIRCA 1840

modeled as a two floored rustic cottage, with a pierced doorway, windows and chimney, edged in blue encrusted flowers on grassy mound bases, comprising a pair and a smaller example of the same model
(pair) height 11 ½ in.; 29 cm

$ 1,000-1,500

□ 755

TWO PAIRS OF CAST IRON NEO-GOTHIC ARCHITECTURAL CHENETS, 19TH CENTURY

(largest) height 18 in.; depth 17 in.;
45.7 cm; 43.2 cm

$ 1,200-1,800

755

756

□ 756

A PAIR OF GEORGE III GOTHICK MAHOGANY SIDE CHAIRS, CIRCA 1770

height 36 ½ in.; width 19 in.; depth 21 in.; 92.5 cm; 48.5 cm; 53.5 cm

$ 1,000-1,500

757

A PAIR OF WHITE PAINTED AND PARCEL GILT NEO-GOTHIC CANED ARMCHAIRS, MID-19TH CENTURY

with loose seat cushions
height 36 ½in.; width 21 in.; depth 19 in.; 97.7 cm; 53.3 cm; 48.3 cm

PROVENANCE

Dillingham & Co., San Francisco

$ 3,000-5,000

757

□ 758

SEVEN VARIOUS BRASS-MOUNTED COLORED GLASS NEWEL POST FINIALS, LATE 19TH/ EARLY 20TH CENTURY

(largest) height 8 ⅛ in.; 20.5 cm

$ 2,000-3,000

□ 759

FOUR BRASS-MOUNTED RUBY FLASHED GLASS NEWEL POST FINIALS, LATE 19TH/EARLY 20TH CENTURY

(largest) height 6 ⅝ in.; 16.8 cm

$ 1,500-2,500

758

760

AN IRSIH WHITE-PAINTED NEO-GOTHIC SIDE TABLE, FIRST HALF 19TH CENTURY

height 33 in.; width 73 in.; length 32 ¼ in.; 83.8 cm; 185.4 cm; 81.9 cm

PROVENANCE

Earl of Rosse, Birr Castle, County Offaly Ireland
Christie's New York, 17 October 1992, lot 314

Birr Castle has been the seat of the Parsons family (later the Earls of Rosse) since 1620, and was constructed in the 17th century on the site of an earlier structure. The present appearance is mainly due to the building activities of the 5th Baronet Sir Laurence Parson (d.1841), who 'gothicised' the castle in the early 19th century.

$ 3,000-5,000

759

760

761

□ 761

AN ENGLISH PEARLWARE LARGE MODEL OF A CASTLE, CIRCA 1820-30

modeled as a two turreted castle with a central clock tower, the main keep modeled with a door to each side
width 14 ⅞ in.; height 11 ⅜ in.; 37.6 cm; 28.7

PROVENANCE

Major Cyril Earle Collection (by 1915), whose collection was sold at Charles Butters & Sons, Hanley Stoke-on-Trent, 27-29 May 1919
Phillips London, 3 December 1986, lot 108

LITERATURE

Major Cyril Earle, *The Earle Collection of Early English Staffordshire Pottery*, London, 1915, pp. 234-235, no. 738

A further example of this rare model was sold at Christie's London, 27 April 2010, lot 235 and a third was sold at Christie's London, 2 June 1986, lot 71. When published in 1915 and sold in 1986 the present example had a central spire, now missing.

$ 1,000-1,500

762

□ 762

A STAFFORDSHIRE PEARLWARE CASTLE-FORM SPILL VASE, CIRCA 1830

modeled as a yellow-brick seven-turret castle, on a stepped base, *painted numeral 90 or 60 in iron-red*
length 8 ⅝ in.; 20.8 cm

$ 700-1,000

763

A NEO-GOTHIC STYLE WHITE-PAINTED CABINET ON STAND, INCORPORATING 19TH CENTURY ELEMENTS

height 120 in.; width 59 in.; depth 12 in.;
304.8 cm; 149.8 cm; 30.5 cm

$ 3,000-5,000

763

764

□ 764

A PAIR OF NEO-GOTHIC FAUX MARBLE URNS

(including base) height 22 in.; diameter 16 in.; 55.9 cm; 40.6 cm

$ 1,200-1,800

□ 765

A NEO-GOTHIC STYLE MAHOGANY ARMCHAIR, 19TH CENTURY

height 39 in.; width 41 in.; 99.1 cm; 104 cm

$ 500-800

765

□ 766

A PAIR OF GEORGE III GOTHICK STYLE MAHOGANY TORCHERES

height 41 ½ in.; width 18 in.; lenth 18 in.; 105.4 cm; 45.7 cm; 45.7 cm.

PROVENANCE

Christie's 27 January 1990, lot 31

$ 600-900

766

□ 767

A GEORGE III STYLE MAHOGANY ARMCHAIR INLAID WITH GLASS PANELS, 19TH CENTURY, GLASS PANELS LATER

height 39 ¼ in.; width 25 in.; length 22 in.;
99.6 cm; 63.5 cm; 56 cm

$ 500-800

□ 768

A NEO-GOTHIC GILTWOOD OVERMANTEL MIRROR, 19TH CENTURY

height 60 in.; width 52 in.; depth 5 in.;
152.4 cm; 132.1 cm; 12.7 cm

PROVENANCE

Doyle New York, 14 May 2003, lot 353

$ 2,000-3,000

767

768

769

□ 769

A GREEN-PAINTED NEO-GOTHIC ETAGERE TOGETHER WITH A GREEN-PAINTED FAUX BAMBOO SIDE CABINET

(larger) height 50 in.; width 42 in.; depth 13 in.; 127 cm; 106.7 cm; 33 cm

PROVENANCE

Christie's London, South Kensington, The Old Vicarage, 23 September 1998, lot 577 (etagere)
Colefax & Fowler, London (cabinet)

$ 1,200-1,800

770

□ 770

A PAIR OF ROSEWOOD NEO-GOTHIC SIDE CHAIRS ON CASTORS, 19TH CENTURY

height 46 in.; width 18 ¼ in.; depth 17 in.; 116.8 cm; 46.4 cm; 43.2 cm

◉ $ 600-1,000

□ 771

A PAIR OF NEO-GOTHIC STYLE WHITE-PAINTED ARMCHAIRS

height 37 in.; width 24 ½ in.; depth 17 in.; 94 cm; 62.2 cm; 43.2 cm

PROVENANCE

The Estate of George Braga, Christie's New York, 6 December 1996, lot 370

$ 800-1,200

771

You set a stage for your clients to act out their lives. And who wants to live in a museum room – much less decorate one?

□ 772

A PAIR RED, GOLD AND BLACK-PAINTED JARDINIÈRES

height 13 in.; width 13 in.; 33 cm; 33 cm

$ 300-500

772

773

□ 773

A PAIR OF PARIS POT-POURRI VASES AND PIERCED COVERS, CIRCA 1840

probably Jacob Petit factory, with alternating blue and red bands reserving either a green painted 'jewel' or garlands of gilded grapes, with a pierced rim, raised on four paw feet, *indistinct incised J.P mark*
height 6 ¾ in.; 17 cm

$ 1,200-1,800

774 (PART)

775

□ 774

A PAIR OF STARK CARPETS, MODERN

with floral and foliate motifs in pale green and yellow on a beige ground; each signed with a *DLB* monogram lower right corner
(each) 9 ft. 2 in. by 5 ft. 10 in.; 279.5 by 178 cm

$ 1,200-1,800

775

AN ENGLISH NEEDLEPOINT STORY RUG

8 ft. 11 in. by 5 ft. 7 in.; 271.8 cm by 170.2 cm

$ 3,000-5,000

776

□ 776

AN OLIVE GREEN NEEDLEWORK CARPET WITH FLOWERS

64 in. by 83 in.; 162.6 cm by 210.8 cm

$ 1,200-1,800

777

A EUROPEAN NEEDLEWORK CARPET, LATE 19TH CENTURY

10 ft. 5 in. by 7 ft. 4 in.; 318 cm by 224 cm

PROVENANCE

Sotheby's New York, 12-14 April 1984, lot 915A

$ 3,000-5,000

777

778

□ 778

A BLACK GROUND FLORAL NEEDLEWORK CARPET, CIRCA 1900

8 ft. by 7 ft. 5 in.; 243.8 cm by 226.1 cm

PROVENANCE

Sotheby's Parke Bernet, New York, 1 February 1992, lot 372

$ 1,200-1,800

□ 779

ELEVEN STANDING PILLOWS OF ANIMALS

(largest) height 17 in.; width 9 in.; depth 4 in.; 43.2 cm; 22.8 cm; 10.2 cm

$ 1,200-1,800

779

□ 780

THIRTEEN PILLOWS WITH SAYINGS

(largest) height 10 in.; width 20 in.; depth 4 in.; 25.4 cm; 50.8 cm; 10.2 cm

$ 1,200-1,800

780

Lot 781 in Kips Bay Show House, New York, 1987

781 (DETAIL)

781

A SET OF THREE STRIPED FABRIC FESTOON SHADES

width 76 in.; length 120 in.; 193 cm; 304.8 cm

EXHIBITED

Kips Bay Show House, New York 1987, Town House Show Room

$ 3,000-5,000

□ 782

A STARK ROSES CARPET

71 ½ in. by 106 in.; 181.6 cm by 269.2 cm

$ 1,200-1,800

782

783

□ 783

A GILTWOOD OAK-BRANCH OVERMANTEL MIRROR

height 64 ½ in.; width 62 ½ in.; depth 4 ½ in.; 163.8 cm; 158.7 cm; 11.4 cm

PROVENANCE

The Estate of Juan Portela, Christie's New York, 27 January 1993, lot 302

$ 1,200-1,800

□ 784

A REGENCY BLACK AND WHITE PENWORK SIDE CABINET, 19TH CENTURY

height 56 in.; width 49 in.; depth 14 ½ in.; 142.2 cm; 124.5 cm; 36.8 cm

$ 1,200-1,800

784

□ 785

A PAIR OF VIENNA FLOWER-SPECIMEN CABINET PLATES, 1819

painted with an Austrian Briar and Jerusalem cross, reserved on a brown ground within a pale-salmon band, gilt borders, *shield mark in underglaze-blue, script titles in black, impressed numeral 32 and date code 819*
diameter 9 ¾ in.; 24.5 cm

PROVENANCE

The Estate of Doris Merrill Magowan, Christies New York, 22 May 2002, lot 190

$ 1,000-1,500

785

786

□ 786

AN ASSEMBLED PAIR OF PARIS (DARTE) POT-POURRI VASES AND PIERCED COVERS, CIRCA 1830

painted with panels of flowers the gilded ground tooled with gothic arches and railings, raised on four paw feet on rectangular stands, *one with printed DARTE/ Palais Royal/ N. 21 mark in iron-red*
(each approximately) height 6 in.; 15 cm

$ 1,000-1,500

□ 787

A PAIR OF ANGLO-INDIAN LOW TABLES

height 18 in.; width 16 ½ in.; length 16 ½ in.; 45.7 cm; 41.9 cm; 41.9 cm

$ 500-800

787

788

788

□ 788

A PAIR OF FRENCH PEWTER SCONCES, CIRCA 1900

with lobed backs engraved with flowers
marked on fronts and backs with pseudo-hallmarks and "Etain"
height 9 ¾ in.; 24.8 cm

$ 1,000-1,500

□ 789

A VICTORIAN CAST IRON COAL GRATE, A BRASS COAL SCUTTLE, AND A BRASS COVERED TWO-HANDLED BOX, LATE 19TH/EARLY 20TH CENTURY

(largest) height 20 in.; width 27 ½ in.; depth 12 ½in.; 50.8 cm; 69.9 cm; 31.8 cm

PROVENANCE

The Estate of Aileen Mehle, Doyle New York, 25 May 2017, lot 200

$ 400-600

□ 790

A BLACK AND GOLD PAINTED TOLE SHELL-FORM PURDONIUM ON WHEELS

height 18 ½ in.; width 21 in.; length 13 in.; 47 cm; 53.4 cm; 33 cm

PROVENANCE

The Collection of Mary Viscountess Rothermere, Daylesford House, Christie's New York, 16 April 1994, lot 82

$ 500-800

789

790

□ 791

A DUTCH DELFT MANGANESE TILE PANEL OF A FARM SCENE, 19TH CENTURY

height 25 ⅜ in.; width 20 ½ in.; 64.3 cm; 52 cm

$ 1,000-1,500

791

792

A FIRE SURROUND FORMED OF 18TH CENTURY GERMAN FAIENCE STOVE TILES

formed of fifteen stove tiles painted with biblical scenes and ten molded pedestal form-tiles
height 45 in.; width 62 in.; 114.4 cm; 157.4 cm

$ 3,000-5,000

792

□ 793

FOUR DUTCH DELFT BLUE AND WHITE DRUG JARS, THIRD QUARTER 18TH CENTURY

in two sizes, the larger two inscribed 'U ALTHEA SIMPL:' and ':MEL:ALB:' respectively, each with a metal cover, the smaller inscribed 'C MALV:' and 'R IUNIPERI' respectively, in panel surmounted with peacocks and baskets of fruit and flowers, *a larger and smaller example with AP mark in blue for Anthony Pennis, owner of the De Twee Scheepjes* (The Two Ships) *factory from 1764 to 1770*
(tallest) height 12 in.; 30.5 cm

PROVENANCE

Sydney N. Blumberg Collection, Connecticut, no. 2, bearing label (one larger example)
North Carolina Museum of Art, bearing label (the other larger example)

$ 1,200-1,800

□ 794

AN ENGLISH DELFTWARE BLUE AND WHITE DRUG JAR AND A SMALL PILL JAR, CIRCA 1720-30

probably London, the drug jar inscribed '.U: NICOTIAN.', within a panel surmounted with a shell and angels, the pill jar inscribed 'P. MACRI:' within an elaborate 'cherub and trumpet' panel
(tallest) height 7 ½ in.; 19 cm

PROVENANCE

The Joseph V. Vizcarra Collection, no. 71, bearing label (pill jar)

$ 1,000-1,500

793

□ 795

FOUR DUTCH DELFT BLUE AND WHITE DRUG JARS, LATE 18TH CENTURY

inscribed 'C HAMECH.', two 'E. MART. POM.', and 'C. SALVIŒ:', three within panels surmounted with a pair of birds and a basket of flowers, the fourth with a similar panel
(tallest) height 5 ¾ in.; 14.5 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lot 171

$ 1,500-2,000

794 795

796

□ 796

A PAIR OF CONTINENTAL TIN-GLAZED EARTHENWARE SMALL CAMPANA VASES, 18TH CENTURY

of molded form with a barbed rim, painted with small flower sprays around the neck, embellished in manganese
height 4 in.; 10.2 cm

$ 600-800

□ 797

THREE ENGLISH DELFTWARE BLUE AND WHITE WET DRUG JARS, CIRCA 1730

probably London, inscribed 'S.CYDONIOR', 'SYR:ZINGIB:', 'S:PECTORA.^{L}' surmounted by two cherubs flanking a shell, above a winged angel's head
(tallest) height 7 ¾ in.; 19.6 cm

$ 1,500-2,000

797

□ 798

FOUR DUTCH DELFT BLUE AND WHITE WET DRUG JARS, LATE 18TH CENTURY

inscribed 'O 4: FLORUM', 'O HYPERICI', 'S ALTHÆÆ.FERN:', and 'S FUMARIÆ,' within panels surmounted with a pair of birds and a basket of flowers
(tallest) height 10 in.; 25.4 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lots 169-170 (the examples inscribed 'O 4: FLORUM', 'O HYPERICI', 'S ALTHÆÆ.FERN:');
Sotheby Parke Bernet, Inc. New York, 26 April 1973, lot 109 (the example inscribed 'S FUMARIÆ,')

$ 2,000-3,000

798

□ 799

FIVE CHINESE EXPORT BLUE AND WHITE PLATTERS, QING DYNASTY, 18TH-19TH CENTURY

comprising two chamfered rectangular platters, an oval platter with barbed-rim, and two further smaller rectangular platters with scalloped rim
(widest) width 18 ½ in.; 47 cm

$ 1,500-2,500

799

□ 800

A PAIR OF ENGLISH DELFTWARE BLUE AND WHITE CIRCULAR DISHES AND A LARGE RECTANGULAR PLATTER, THIRD QUARTER 18TH CENTURY

probably Liverpool, the pair with a stylized landscape within diaper and cell borders, the rectangular dish with flowering plants in a fenced garden, with diaper borders, *painted numeral 2 or 7 in blue*
(platter) width 19 ¾ in.; 50.2 cm

$ 1,200-1,800

800

801

A REGENCY POLYCHROME PENWORK SOFA TABLE, THE TOP EARLY 19TH CENTURY, THE BASE LATER

height 29 in.; width 43 ½ in.; depth 21 ½ in.;
73.5 cm; 110.5 cm; 54.5 cm

PROVENANCE

Colefax & Fowler, London, 6 January 1967

$ 3,000-5,000

801

802

802

A GEORGE III STYLE FOUR POSTER BED

from Mario Buatta's Connecticut House and former New York apartment
height 101 in.; length 83 in.; width 56 in.;
256.5 cm; 210.8 cm; 142.2 cm

$ 3,000-5,000

□ 803

A STAFFORDSHIRE WHITE PEARLWARE PORTRAIT BUST OF CAROLINE OF BRUNSWICK, QUEEN CONSORT OF THE UNITED KINGDOM, CIRCA 1820

on an integral waisted pedestal base
height 23 in.; 58.5 cm

Caroline Amalie Elisabeth of Brunswick (1768-1821) was the long-suffering consort of her first cousin George (1762–1830), Prince of Wales, and later Prince Regent and King George IV of the United Kingdom. Though her marriage to the playboy prince was an unhappy one she was a popular member of the Royal family and her sudden death in 1821 was met with national feelings of grief and even led to suspicions of poisoning. Her funeral procession resulted with riots in the streets of London.

A white earthenware bust of Queen Caroline, 22 inches high, was lent by the collector Henry Willett, Esq., of Brighton, to the Bethnal Green branch of the Victoria and Albert Museum in 1899, no. 66. An colored example of this bust was sold at Christie's London, 15 February 1988, lot 115.

$ 2,000-3,000

803

Satirical print of Queen Caroline, S. W. Fores, 1820

804

A NOVE FAIENCE FLUTED LARGE OVAL MONTIETH OR PUNCH BOWL, LATE 19TH CENTURY

painted with flowers and trailing vine, *star mark in blue*
width 18 ¼ in.; 46.3 cm

$ 3,000-5,000

804

□ 805

A MAHOGANY OCTAGONAL TULIPIERE, 19TH CENTURY

with 37 glass vials for tulips
height 31 ½ in.; width 23 ¾ in.; length 23 ¾ in.; 80 cm; 60 cm; 60 cm

PROVENANCE

Sotheby's New York, 3-4 June 1988, lot 169

$ 2,500-3,500

805

806

□ 806

A CONTINENTAL FAIENCE PORTABLE STOVE AND COVER, LATE 18TH/19TH CENTURY

of square-section and baluster form, with molded scrollwork and pierced openings, decorated in trails of green and blue glaze, with wooden handles
height 17 ¾ in.; 45 cm

$ 2,000-3,000

□ 807

A CONTINENTAL FAIENCE PORTABLE STOVE AND COVER, LATE 18TH/19TH CENTURY

of square-section and baluster form, with molded scrollwork and pierced openings, decorated in trails of green and brown glaze
height 22 ⅞ in.; 58 cm

$ 2,500-3,500

807

□ 808

A RARE CHINESE EXPORT BLUE AND WHITE OVAL TUREEN AND COVER QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

after a Meissen porcelain shape, set on a splayed foot and modeled with feathered human mask form handles, the center painted with a riverscape, the cover decorated with an elaborate diaper border and surmounted by a pierced coronet knop
length 14 in.; 35.6 cm

$ 2,000-3,000

808

□ 809

A CONTINENTAL FRUITWOOD BENCH, POSSIBLY SWEDISH, 19TH CENTURY

height 26 in.; width 66 in.; depth 17 ½ in.; 66 cm; 167.6 cm; 44.5 cm

PROVENANCE

Jas A. Gundry, Houston, 3 April, 2002

$ 2,000-3,000

809

810

□ 810

A PAIR OF ENGLISH DELFTWARE BIANCO-SOPRA-BIANCO PLATES AND TWO MANGANESE-POWDERED GROUND PLATES, PROBABLY BRISTOL, CIRCA 1760 AND CIRCA 1740

the bianco-sopra-bianco plates each painted in blue with stylized flowers in a fenced garden with a white floral band, the manganese-ground plates each reserving painted panel of a harbor scene in a border of shaped panels of flower sprigs alternating with either leaves or flowerheads respectively, *one with painted mark B or 3 in blue*
(approximately) diameters 8 ⅞ in.; 8 ¾ in.; 22.3 cm; 22.5 cm

PROVENANCE

Joseph Vizcarra Collection, nos. 50, 72, 73 and 108, bearing labels
Sotheby Parke Bernet, Inc. New York, 12-14 April 1984, lot 416 and 453 (part)

$ 1,000-1,500

811

□ 811

A LARGE CHINESE EXPORT BLUE AND WHITE CIRCULAR TUREEN AND COVER QING DYNASTY, EARLY 19TH CENTURY

painted on two side with panels depicting a riverscape scene, set with a lion mask handle on each side, the domed cover decorated with a continuous riverscape scene, surmounted by a Buddhist lion-form knop
(across handles) width 14 ¾ in.; 37.5 cm

PROVENANCE

Sentimento, 15 August 2001

$ 2,000-3,000

□ 812

TWO LACQUERED WOOD TRAYS, ONE RED AND ONE BLACK

(largest) height 23 in.; width 31 ¾ in.; depth 1 ½ in.; 58.4 cm; 80.6 cm; 3.8 cm

$ 600-800

□ 813

TWO WOODEN TRAYS WITH FLORAL SPRAYS ON BLACK GROUND, ONE ROUND, ONE RECTANGULAR

(largest) height 30 in.; width 30 in.; depth 1 ½ in.; 76.2 cm; 76.2 cm; 3.8 cm

$ 1,500-2,500

812

812

813

813

814

□ 814

SIX STAFFORDSHIRE (DEAKIN & BAILEY) POTTERY TRANSFER-PRINTED JUGS, CIRCA 1830

in three sizes, printed in a chintz pattern and colored, *printed crowned 'Imperial Faience', D & B and numeral 19 marks*
(tallest) height 7 ⅞ in.; 19.8 cm

PROVENANCE

Colefax & Fowler, London, September 1998 (similar size jugs)

$ 600-900

□ 815

A PAIR OF VICTORIAN BLACK AND GILT PAINTED TOLE TEA CANISTERS MOUNTED AS LAMPS, LATE 19TH CENTURY

height 34 in.; width 12 in.; depth 12 in.;
86.4 cm; 30.5 cm; 30.5 cm

$ 800-1,200

815

□ 816

A LARGE MAHOGANY CANTERBURY, 19TH CENTURY

height 26 ¼ in.; width 77 ¾ in.; depth 24 in.;
66.7 cm; 197.5 cm; 61 cm

$ 2,500-3,500

816

DECALCOMANIA

In the decorative arts, decalcomania is a technique in which engravings and prints are coloured and cut out and applied to a firm surface such as ceramic or glass. The term derives from the French *décalcomanie* which itself stems from *décalquer*, to trace a design using tracing paper (*papier calque*). It was developed as an extension of the transfer printing technique in pottery of pressing a monochrome print onto a ceramic body, invented in England in the 18th century, and sometimes its origin is credited to the London-based French engraver Simon François Ravenet (1706-1774), a contemporary of Hogarth. It became extremely popular in 19th-century Britain and later America, where it was sometimes seen as a genteel ladies' pastime, and was particularly used to decorate glass vases then glazed and fired to emulate Chinese porcelain. It is also related to the 18th-century techniques of *découpage* in France or *lacca* povera in Northern Italy whereby cutouts from engravings were affixed to small wooden boxes and objects or larger items of case furniture and then varnished, as a less costly and time-consuming alternative to lacquer and japanning.

□ 817

A DECALCOMANIA SHELL CABINET

height 25 in.; width 18 ¾ in.; length 11 in.;
63.5 cm; 47.6 cm; 28 cm

$ 500-800

817

818

□ 818

A PAIR OF DECALCOMANIA LAMPS

height 31 ¼ in.; width 8 ¼ in.; depth 8 ¼ in.;
79.4 cm; 21 cm; 21 cm

$ 1,500-2,500

□ 819

A LARGE DECALCOMANIA VASE AND COVER

height 27 ½ in.; width 16 in.; depth 16 in.;
69.9 cm; 40.6 cm; 40.6 cm

PROVENANCE

Mallett, London, 1992

$ 800-1,200

819

□ 820

A PAIR OF DECALCOMANIA LAMPS

height 32 ½ in.; width 11 in.; depth 11 in.;
82.6 cm; 27.9 cm; 27.9 cm

$ 2,000-3,000

820

821

□ 821

TWO DECALCOMANIA LAMPS

(tallest) height 28 in.; width 11 in.; depth 11 in.; 71.1 cm; 27.9 cm; 27.9 cm

PROVENANCE

Christie's New York, 24 Jan 2001, lot 461 (one)

$ 2,500-3,500

□ 822

A SIX-FOLD PAINTED AND CHINESE WALLPAPER DECOUPAGE SCREEN, THE WALLPAPER LATE 18TH/19TH CENTURY

depicting garden scenes featuring colorful roosters, magpies, and pheasants
(of panel) height 75 ½ in.; width 22 ½ in.; 191.8 cm; 57.2 cm

The practice of cutting out motifs from wallpaper panels to apply to other surfaces dates back to the 18th century. In the 1760s Mary, Duchess of Ancaster used birds, plants and flowers from Chinese wallpaper to decorate the Birdcage Room at Grimsthorpe Castle, Lincolnshire, and during the 1820s Lady Hertford hung a set of 18th century Chinese wallpaper at Temple Newsam and proceeded to embellish the panels with birds cut out of Audubon's *Birds of America* (see S. Sloboda, *Chinoiserie*, Manchester 2014, p.129-31).

$ 1,200-1,800

822

823

□ 823

A VICTORIAN FOUR-FOLD GILT METAL-MOUNTED DECOUPAGE SCREEN

(per panel) height 70 in.; width 24 in.;
depth 4 ½ in.; 177.8 cm; 61 cm; 11.4 cm

$ 2,000-3,000

□ 824

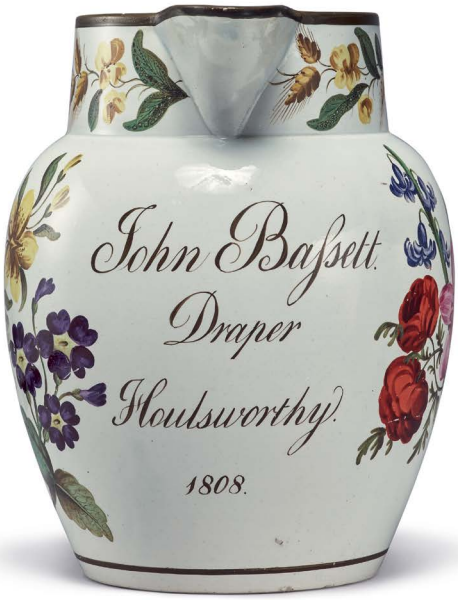
A BROWN-GROUND DECALCOMANIA LAMP

depicting fanciful blossoms and birds surrounding two central chinoiserie figures
height 35 ¼ in.; width 12 ¾ in.;
89.5 cm; 32.4 cm

$ 800-1,200

824

825 (ALTERNATE VIEW)



825

826

□ 825

A DATED ENGLISH PEARLWARE JUG, 1808

painted with flower specimens, inscribed '*John Basset./ Draper/ Houlsworthy./ 1808.*', brown edged rims
height 8 ⅞ in.; 22.5 cm

PROVENANCE

Earle Vandekar of Knightsbridge, New York, bearing label

Holsworthy is a small English market town in the district of Torridge, Devon, about 35 miles away from the town of Exeter. By the 1811 census the town had a small population of just over 1200 people

$ 1,500-2,500

□ 826

A DATED ENGLISH PEARLWARE MARRIAGE JUG, 1793

painted with branches of pomegranates and inscribed '*John & Mary/ Hopwood,/ 1793*', blue-edged rims
height 8 ½ in.; 21.5 cm

$ 700-1,000

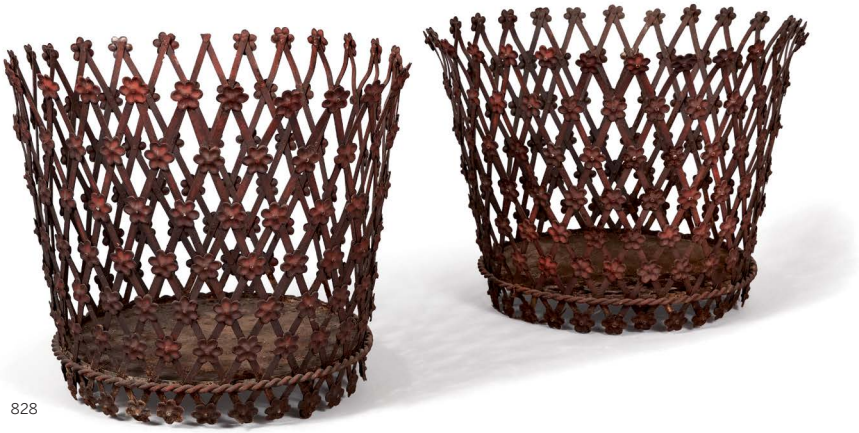
827

A NEALE CREAMWARE BOTANICAL ASSEMBLED PART-SERVICE, CIRCA 1800

painted with titled specimens, with brown-edged rims, comprising: an oval soup tureen and cover, stand, and ladle, an oval footed dish, an oval sauce tureen and cover, a pierced oval basket, two square-shaped dishes, and a kidney-shaped dish, *impressed NEALE & BAILEY marks in brown, incised numerals*, together with similar creamwares comprising two plates, two soup plates, and three small oval stand; four pearlware plates and three oval dishes in three sizes. *25 pieces*

$ 12,000-18,000

PELARGONIUM TRICOLOR.
KAMIA GLAUCA.



828

□ 828

A PAIR OF LARGE PAINTED IRON LATTICE WORK LOG CAGES

height 26 in.; diameter 28 in.; 66 cm; 71.1 cm

$ 500-800

□ 829

A PAIR OF ITALIAN POTTERY BLUE AND WHITE LARGE PLANTERS, LATE 19TH/EARLY 20TH CENTURY

painted with scrolling branches of large shaded oak-leaves, *cockerel and ITALIA marks in blue to interiors*
height 15 ⅛ in.; 38.4 cm

$ 2,000-3,000

829

830

A FRENCH FAIENCE BLUE AND WHITE LARGE PLANTER, POSSIBLY ROUEN, CIRCA 1700

of tapering form with a molded rim affixed with two strap handles, painted with a large *lambrequin* bands and stylized flower motifs
height 14 ¼ in.; (across handles) width 20 ⅞ in.; 36 cm; 53 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 27 February 1975, lot 25

$ 3,000-5,000

830

□ 831

A PAIR OF RUSTIC CHAIRS

height 32 ½ in.; width 26 ½ in.; depth 25 in.; 82.5 cm; 67.3 cm; 63.5 cm

$ 1,500-2,500

831

832

833

□ 832

A PAIR OF GREEN PAINTED CAST IRON URNS ON STANDS

height 39 in.; width 21 in.; 99.1 cm; 53.3 cm

$ 2,500-3,500

□ 833

A FULL-BODIED CAST IRON CODFISH WEATHERVANE, EARLY 20TH CENTURY

height 32 ½ in.; width 38 in.; depth 9 in.; 82.6 cm; 96.5 cm; 22.9 cm

$ 600-800

834

835

□ 834

A PAINTED CAST METAL STEER HEAD

height 21 in.; width 22 in.; length 16 ½ in.;
53.3 cm; 55.9 cm; 41.9 cm

$ 1,200-1,800

□ 835

A PAIR OF CAST METAL HORSE'S HEADS, ONE GILT

length 23 in.; width 16 in.; depth 15 in.;
58.4 cm; 40.6 cm; 38.1 cm

$ 1,200-1,800

□ 836

A PAINT-DECORATED SHEET COPPER COCKATOO WEATHERVANE, 20TH CENTURY

height 41 ½ in.; width 23 in.; 105.4 cm; 58.4 cm

$ 300-500

836

837

□ 837

A PAIR OF FRENCH FAIENCE LARGE BULB VASES, LATE 19TH CENTURY

of bombé-form painted with scattered flower sprays and insects, the rims edged in either puce or brown, each pierced twice for hanging
width 13 ⅜ in.; 34 cm

$ 1,000-1,500

□ 838

A SET OF FIVE WHITE-PAINTED GOTHIC STYLE WALL BRACKETS DESIGNED BY MARIO BUATTA, FOUR LARGER AND ONE SMALLER

(largest) height 18 ½ in.; width 16 in.;
depth 12 ¼ in.; 46.9 cm; 40.6 cm; 31.1 cm

$ 2,500-3,500

838

The streets are rough and unpleasant, and we all want to come home to something that is pleasant.

839

A PAIR OF GEORGE III STYLE WHITE-PAINTED GARDEN BENCHES

after the garden seats supplied by Thomas Chippendale to Harewood House, Yorkshire in 1774
height 44 in.; width 88 in.; depth 25 in.;
111.8 cm; 223.5 cm; 63.5 cm

PROVENANCE

G. Randall, Washington D.C., 28 December 1990

$ 4,000-6,000

839

840

□ 840

A PAIR OF EARTHENWARE TURQUOISE-GLAZED CAMPANA VASES, MODERN

height 22 in.; width 16 in.; depth 14 ½ in.; 55.9 cm; 40.6 cm; 36.8 cm

PROVENANCE

O'Sullivan Antiques Inc., New York, 26 November 2007

$ 1,500-2,500

□ 841

A CONTINENTAL FAIENCE JARDINIERE, LATE 18TH/19TH CENTURY

of cylindrical form affixed with two loop ribbon handles, painted on either side with a vignette of a female figure in a garland-edged frame (across handles) width 16 ¾ in.; 42.5 cm

$ 2,000-3,000

841

□ 842

A PAIR OF CAST IRON VASES WITH TOLE TOPIARY

height 39 in.; width 13 ¼ in.; depth 13 ¼ in.;
99.1 cm; 33.7 cm; 33.7 cm

$ 800-1,200

842

843

A PAIR OF CHINESE EXPORT BLUE AND WHITE OCTAGONAL JARDINIERES LATE 19TH/EARLY 20TH CENTURY

each sturdily potted, set on a pierced base and extending to a barbed rim, the exterior with alternating reserved panels of blossoming plants and riverscape
width 21 ¾ in.; 55.1 cm

$ 3,000-5,000

843

844

845

□ 844

A PAIR OF EMPIRE STYLE CAST METAL X-FRAME CONSERVATORY TABLES, 20TH CENTURY

height 29 ½ in.; width 43 ½ in.; depth 20 in.; 74.9 cm; 110.5 cm; 50.8 cm

PROVENANCE

Lexington Gardens, New York

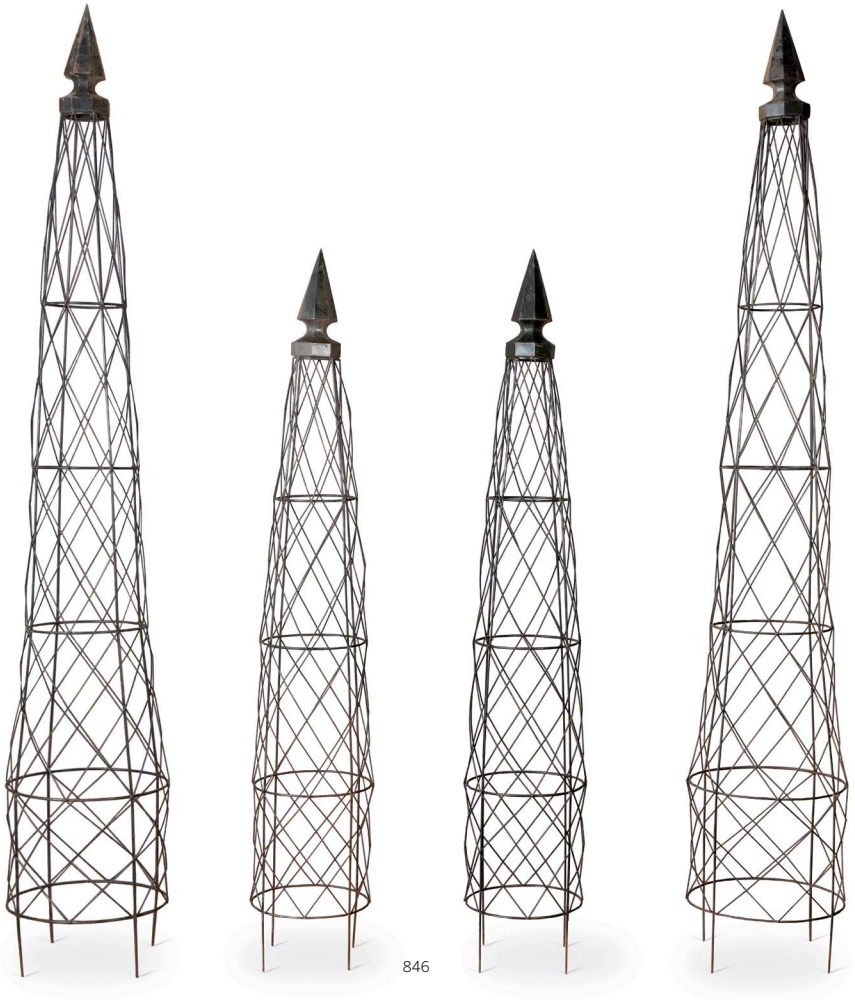
$ 1,000-2,000

□ 845

A GROUP OF FOUR CAST IRON SPIRAL FINIAL ORNAMENTS

height 22 ½ in.; width 7 ½ in.; length 7 ½ in.; 57.2 cm; 19.1 cm; 19.1 cm

$ 1,200-1,800



846

847

□ 846

A GROUP OF GARDEN SPIRES

(tallest) height 148 in.; width 25 in.; depth 25 in.;
375.9 cm; 63.5 cm; 63.5 cm

$ 500-800

□ 847

A PAIR OF TROMPE-L'OEIL WOODEN TOPIARY CUTOUTS

height 46 ½ in.; width 12 in.; length 3 ¾ in.;
118.2 cm; 30.5 cm; 9.5 cm

$ 400-600

848

□ 848

A PAIR OF CAST METAL HORSE'S HEADS

length 23 in.; width 16 in.; depth 15 in.;
58.4 cm; 40.6 cm; 38.1 cm

$ 500-800

□ 849

A SLAZENGER CROQUET SET WITH ORIGINAL CASE, FIRST HALF 20TH CENTURY

(box) height 11 in.; width 42 in.; depth 10 ½ in.;
27.9 cm; 106.7 cm; 26.7 cm

$ 600-1,000

849

□ 850

A MOLDED GILT-COPPER FEATHER QUILL WEATHERVANE

height 23 in.; width 36 ½ in.; 58.4 cm; 92.7 cm

$ 800-1,200

850

851

THREE CONTINENTAL PAINTED TERRACAOTTA MODELS OF HARES IN THREE SIZES, 20TH CENTURY

(tallest) height 18 ½ in.; 47 cm

$ 4,000-6,000

851

852

□ 852

A SINGLE GILT METAL HORSE'S HEAD

length 25 in.; depth 19 in.; width 15 in.; 63.5 cm; 48.3 cm; 38.1 cm

$ 400-600

□ 853

A SHEET COPPER SPRINGER SPANIEL WEATHERVANE, EARLY 20TH CENTURY

width 24 in.; 61 cm

PROVENANCE

Yew Tree Antiques, New York, 14 April 2006

$ 600-800

853

□ 854

A PAIR OF CAST METAL HORSE'S HEADS, ONE GILT AND THE OTHER PATINATED

length 23 in.; depth 19 in.; width 12 in.;
58.4 cm; 48.3 cm; 30.5 cm

PROVENANCE

Nancy Fierburg Antiques, Woodbury (patinated head)

$ 800-1,200

854

□ 855

A FULL-BODIED MOLDED GILT-COPPER SETTER WEATHERVANE

height 14 ½ in.; width 33 in.; depth 5 in.;
36.8 cm; 83.8 cm; 12.7 cm

PROVENANCE

Sotheby's New York, 17 January 1997, Lot 1575

$ 2,500-3,500

855

856

□ 856

CONTINENTAL SCHOOL, 19TH CENTURY

White Dog on a Cushion

signed *K Muller* (lower left)
oil on canvas
10 ⅞ by 16 ½ in.; 27.6 by 41.9 cm

$ 1,000-1,500

□ 857

A PAIR OF WILLIAM IV GILT BRONZE AND CUT CRYSTAL DOG CANDELABRA, CIRCA 1830

height 8 in.; width 9 ½ in.; 20.3 cm; 24.1 cm

PROVENANCE

Kentshire Galleries, New York, 4 December 2008

$ 2,500-3,500

857

858

□ 858

AN ENGLISH POTTERY MODEL OF A DOG, CIRCA 1830

perhaps Yorkshire, modeled standing flanked by two figures of mermaids on blue rockwork, upon an oval base with incised markings and decorated with dark-green, blue, black and pink enamel spots
length 16 in.; 40.6 cm

$ 800-1,200

859

ENGLISH SCHOOL, 19TH CENTURY

Spinone Italiano in a Landscape

oil on canvas
39 ½ by 48 ⅞ in.; 100.3 by 121.6 cm

PROVENANCE

Doyle New York, 18 May 2005, lot 4057

$ 4,000-6,000

859

860

□ 860

A PAIR OF PORCELAIN AND GLASS CORNUCOPIA VASES, MID-19TH CENTURY

formed as a hound head supporting a flaring yellow-glass vase, on rectangular marbled bases, edged in gilding
height 6 ⅝ in.; 16.8 cm

$ 800-1,200

□ 861

A BRUSSELS FAIENCE FIGURE OF A SEATED SPANIEL, LATE 18TH CENTURY

naturalistically modeled painted in shades of black, on a turquoise-glazed base
height 7 ⅛ in.; 18 cm

PROVENANCE

The Estate of Mrs. Walter Buhl Ford II, Sotheby Parke Bernet, Inc. New York, 26 June 1982, lot 37
The Antique Porcelain Company, Inc., New York, bearing label

Similar examples of this model were sold at Sotheby's London, 25 May 1982, lot 92 and 23 February 1988, lot 281.

$ 2,000-3,000

861

862

□ 862

A LARGE FRAMED PAINTED OPAQUE-WHITE GLASS PANEL OF A TERRIER, LATE 19TH CENTURY

painted in shades of black with a terrier in a field, it's collar inscribed '*"BOSSIE"/ Mrs. Leiteh's*', *indistinct dedication 'For H(?) Mainwaring.'*
overall 38 ½by 34 ½ in.; 97.8 by 87.7 cm

$ 500-700

□ 863

A NEO-GRECIAN STAINED OAK CURULE CAMPAIGN CHAIR WITH DOG HEADS

bearing a metal plaque *CHAS G SCHMITT PATENTED JULY 1, 1988 NEW YORK*
height and length adjustable;
width 23 ½ in.; 59.7 cm

$ 800-1,200

863

□ 864

ENGLISH SCHOOL, 19TH CENTURY

Head of a Cavalier King Charles Spaniel

chalk on paper laid down on card
sight, 16 ⅞ by 15 ¾ in.; 42.9 by 40 cm

$ 400-600

□ 865

JOHN SQUIRE

American, b.1940

Punch

circa 1850
lithograph with stencil coloring
image: 10 ⅝ by 13 ⅞ in.; 27.1 by 35.2 cm
sheet: 13 ¼ by 16 ⅛ in.; 33.7 by 41.0 cm

$ 500-700

864

865

866

867

□ 866

CONTINENTAL SCHOOL, 19TH CENTURY

Puppies in a Basket

oil on board
8 ⅞ by 7 ½ in.; 22.5 by 19.1 cm

$ 400-600

□ 867

CONTINENTAL SCHOOL, 19TH CENTURY

Poodle on a Red Table

signed *Hill* (lower right)
oil on canvas
8 by 10 ⅛ in.; 20.3 by 25.9 cm

$ 800-1,200

868

CONTINENTAL SCHOOL, 20TH CENTURY

A Dog's World

oil on canvas
13 by 16 ½ in.; 33 by 41.9 cm

$ 3,000-5,000

868

869

□ 869

FOUR CHINESE PAINTINGS OF DOGS, 20TH CENTURY

(each, sight) height 11 ¼ in.; width 8 ½ in.; 28.6 cm; 21.6 cm
each painted with Shih Tzu dogs, one signed Zhenru Jüshi, another signed Bo Yi, both dated to the year Jimao corresponding to 1939

$ 1,000-1,500

□ 870

A SMALL NEEDLEPOINT DOG CARPET

36 in. by 60 in.; 91.4 cm by 152.4 cm

$ 1,200-1,800

870

871

□ 871

ELEVEN DOG PILLOWS

(largest) height 17 in.; width 17 in.; depth 5 ½ in.; 43.2 cm; 43.2 cm; 14 cm

$ 1,200-1,800

MISSING!
Alderman · Husband
and Dog.
Reward for Dog.

COLEFAX & FOWLER

Sibyl, Lady Colefax (1874-1950) hailed from a well-connected family, and in her youth was part of the 'Souls', a loosely-knit group of like-minded bohemian aristocrats in London that included the Marquess of Curzon and Arthur Balfour. When she lost her savings in the Wall Street Crash of 1929, she set up as a professional decorator and became so successful that in 1938 went into partnership with the rising young talent John Fowler, a decorative painter and antiques dealer, and the company name was officially changed to Sibyl Colefax & John Fowler. Their interiors gained a reputation for being both elegant and livable; as Colefax wrote, 'The greatest mistake in the world is to believe that so-called good taste is any use without a sense of comfort to complete it'. After her retirement the firm was sold to Nancy Lancaster, launching a formidable creative collaboration between her and Fowler that lasted over two decades. Although Lancaster's aunt Nancy Astor described the business partners as 'the most unhappy unmarried couple in England', their style would come to epitomize the English County House aesthetic – a style of timeless, understated elegance that looked as if it had been in place for generations, never over-decorated and never sacrificing comfort. From the 1960s the company was managed by Tom Parr, a former partner of David Hicks, along with the chief decorative painter and textile designer George Oakes. Today Colefax & Fowler remains the decorating arm of the Colefax Group, leading providers of furnishing fabrics and wallpapers.

Mario Buatta first met John Fowler in London in 1964, and a lifelong friendship ensued. As Albert Hadley observed, 'Mario was a great student and playmate for [John] Fowler. Fowler was generous and outgoing, but shy. He was taken with Mario's imagination and quest for knowledge. Mario is an entertaining and supportive guest, and in exchange he learned about furniture and fabrics.' Mario made frequent visits to England and would often stay at Fowler's country house, the Hunting Lodge in Hampshire, and pay visits to Fowler's clients and friends including Nancy Lancaster at Haseley. By his own admission, Buatta credited Fowler as a key influence on his development as a designer: 'I really found myself from knowing John and going over to Colefax & Fowler and buying English antiques'.

Mario Buatta in front of 39 Brook Street, London, 2014

John Fowler

872

□ 872

A PAIR OF COLEFAX & FOWLER POLYCHROME WOOD CHINOISERIE LAMPS

(excluding fitments) height 20 in.; diameter 6 ½ in.; 50.8 cm; 16.5 cm

PROVENANCE

Colefax & Fowler, London, 2001

$ 1,200-1,800

It was John Fowler who influenced me the most. John used to say jokingly, "My dear boy, if you're going to copy me, then at least do it well." I said, "Mr Fowler, I didn't copy you, I was inspired *by you."*

873

□ 873

A GEORGE III STYLE WHITE PAINTED WINDOW BENCH FROM COLFAX & FOWLER

height 24 in.; width 50 in.; length 15 in.;
61 cm; 127 cm; 38 cm

PROVENANCE

Colefax & Fowler, London

$ 800-1,200

□ 874

A PAIR OF SHERATON STYLE GREEN STRIPED PAINTED BEDSIDE TABLES ON STANDS

height 41 ½ in.; width 15 ¾ in.; length 10 ¼ in.;
105.4 cm; 40 cm; 26 cm

$ 800-1,200

874

875

A MATCHED PAIR OF GEORGE II STYLE GREEN PAINTED BENCHES, SECOND HALF 20TH CENTURY

height 38 in.; width 48 in.; depth 19 in.;
96.5 cm; 121.9 cm; 48.3 cm

PROVENANCE

Colefax & Fowler

$ 3,000-5,000

Kip's Bay Show House, New York, 1997

875

876

877

□ 876

A PAIR OF PAINTED FIBREGLASS VASES EMULATING DELFT FAIENCE, BEARING THE MONGRAPMS EB AND DB, SUPPLIED BY JOHN FOWLER OF COLEFAX & FOWLER TO DAVID AND EVANGELINE BRUCE AT THE ALBANY, LONDON, CIRCA 1970

height 20 in.; width 7 ½ in.; depth 6 in.;
50.8 cm; 19.1 cm; 15.2 cm

PROVENANCE

David K.E. and Evangeline Bruce
Gerald Bland, New York, 19 October 2005

LITERATURE

John Cornforth, *The Inspiration of the Past* (London 1985)
Martin Wood, *John Fowler, Prince of Decorators* (London 2007)

The vases were modelled by the set designer and decorative painter Christopher Hobbs, working with John Fowler of Colefax and Fowler, for the Drawing Room of the London flat of David and Evangeline Bruce (Cornforth, p.225-226). They demonstrate his ingenuity for finding creative solutions, as Fowler required something lightweight and unbreakable to place on giltwood Georgian brackets flanking the fireplace and ionic pilasters on the main wall. For the space Fowler chose a warm yellow in a nod to the celebrated Yellow Room at 22 Avery Row, with paintings hung on blue sashes headed by bows, an idea that would later be introduced on the other side of the Atlantic by Mario Buatta. The room was published in *Architectural Digest* in 1991 and remains one of Fowler's best-known interiors, perfectly epitomizing his mature style.

David K.E. Bruce (1898-1977) was a career diplomat who served as ambassador to France, Germany, Great Britain and NATO, the only American to have done so. He was married to Andrew Mellon's daughter Ailsa, but met his second wife Evangeline Bell (1914-1995), herself the daughter of a diplomat, whilst working in London for the OSS during the war. They married in 1945, and with her intelligence (she spoke over five languages), wit and beauty, Evangeline Bruce became a legendary political hostess and style icon both in Washington and abroad. After Bruce's tenure as Ambassador to the Court of St James's came to an end in 1969, the couple decided to retain a London address and secured a set at the Albany, the 18th century townhouse constructed in Piccadilly by Sir William Chambers for Viscount Melbourne that was divided into flats from 1802. David Bruce was from an old Virginia family and friends with Nancy Lancaster, who introduced him to Fowler to work with the Bruces at Wingfield House, the official London residence of the U.S. Ambassador in Regent's Park, and later for their Federal period townhouse in Georgetown.

$ 2,000-3,000

877

A PAIR OF GEORGE III GILTWOOD BRACKETS, MID-18TH CENTURY

shelves probably later
height 16 in.; width 10 ½ in.; depth 9 ½ in.;
40.6 cm; 26.7 cm; 24.1 cm

$ 3,000-5,000

Derry Moore, Architectural Digest, © Conde Nast

878

□ 878

BASKET OF FLOWERS ON A MARBLE TABLETOP: A PAIR OF WATERCOLORS BY ANNE BYRNE (1775-1837)

framed
each 26 by 21 ½ in.; 66 by 54.6 cm

PROVENANCE

Gerald Bland, New York, 19 October 2005
The Estate of Ambassador Evangeline and David K.E. Bruce

$ 2,000-3,500

□ 879

A BLACK AND GOLD JAPANNED PLANT STAND, 19TH CENTURY

height 33 ½ in.; width 38 ½ in.; depth 19 in.;
85.1 cm; 97.8 cm; 48.3 cm

PROVENANCE

Christie's New York, 10-11 July 2002, lot 292

$ 2,000-3,000

879

□ 880

A PAIR OF GRAINED, GREEN-PAINTED AND LINE-DECORATED U-FORM JARDINIÈRE STANDS BY COLEFAX AND FOWLER, SECOND HALF 20TH CENTURY

height 32 in.; width 34 in.; depth 14 in.;
81.3 cm; 86.4 cm; 35.6 cm

PROVENANCE

Colefax & Fowler, London

$ 2,500-3,500

880

881

□ 881

A GROUP OF ROLLED WALLPAPERS IN ORIGINAL PACKAGING TO MARIO BUATTA FROM COLEFAX & FOWLER

height 33 in.; width 12 in.; depth 6 ½ in.;
83.8 cm; 30.5 cm; 16.5 cm

PROVENANCE

Colefax & Fowler, London

$ 800-1,200

John was a scholar - he knew color, he knew period, he knew everything.

Letters from John Fowler to Mario Buatta

882

□ 882

FIVE PILLOWS BY GEORGE OAKES

two with floral motifs, three with shells
(largest) height 22 ½ in.; width 17 ½ in.;
depth 7 in.; 57.2 cm; 44.5 cm; 17.8 cm

George Oakes was particularly known for his hand-painted silk pillows as his daughter Lucinda recalls, "Mario adored them. Eventually they became a signature of his interiors, propped on a chair or sofa, a signifier of nature and beauty, and an authentic stamp of the English country house style that he so loved."

$ 2,000-3,000

□ 883

A PAIR OF GREEN COLEFAX & FOWLER LANTERNS

height 23 in.; width 8 in.; depth 9 ½ in.;
58.4 cm; 20.3 cm; 24.1 cm

$ 1,000-2,000

883

884

□ 884

A CHILD'S WING ARMCHAIR WITH SLIP COVER BY COLFAX & FOWLER

height 32 ½ in.; 82.6 cm

PROVENANCE

Colefax & Fowler, London

$ 500-800

□ 885

A PAIR OF NEOCLASSICAL STYLE PARCEL-GILT SIMULATED ROSEWOOD X-FORM STOOLS

height 19 in.; width 27 in.; depth 18 ½ in.; 48.3 cm; 68.6 cm; 47 cm

PROVENANCE

Kentshire Galleries, New York

$ 800-1,200

885

□ 886

A CHINESE BLACK LACQUERED CENTER TABLE, MID 18TH CENTURY

height 29 ¼ in.; width 38 in. depth 24 in.;
74.3 cm; 96.5 cm; 61 cm

$ 1,200-1,800

886

□ 887

A JAPANNED AND GILT-BRASS TWO-TIER ÉTAGÈRE ALONG WITH A FRENCH GILT METAL AND MIRRORED GLASS TWO-TIER ÉTAGÈRE, THE LACQUER TOP LATE 19TH CENTURY; 20TH CENTURY

(largest) height 20 ½ in.; width 30 in.;
depth 16 in.; 52.1 cm; 76.2 cm; 40.6 cm

$ 1,200-1,800

□ 888

A CHINESE EBONISED AND ABALONE INLAID LOW TABLE

height 13 ¾ in.; width 39 ½ in.; depth 26 ½ in.;
34.9 cm; 100.3 cm; 67.3 cm

$ 1,200-1,800

887

888

889

□ 889

A REGENCY PENWORK PEDESTAL GAMES TABLE, CIRCA 1810

on brass castors
height 30 in.; diameter of top 21 in.;
76.2 cm; 53.3 cm

$ 1,000-2,000

□ 890

A TILT-TOP TABLE, DEPICTING ANIMALS BOARDING NOAH'S ARK

(tilted) height 40 ½ in.; width 30 in.;
depth 21 ½ in.; 102.9 cm; 76.2 cm; 54.6 cm

$ 800-1,200

890

□ 891

A WILLIAM AND MARY STYLE BLACK AND GOLD JAPANNED MIRROR

height 35 ½ in.; width 31 in.; 90.2 cm; 78.7 cm

$ 2,000-3,000

891

892

A GEORGE IV RED JAPANNED CIRCULAR TILT-TOP TRIPOD TABLE, CIRCA 1830

height 28 ½ in.; diameter 31 in.;
72.4 cm; 78.7 cm

PROVENANCE

Christie's New York, 19 April 2001, lot 177

$ 5,000-8,000

892

□ 893

A CARVED AND GREY PAINTED LAUREL SWAG, POSSIBLY 19TH CENTURY

height 24 ½ in.; width 53 in.; depth 4 ½ in.;
62.2 cm; 134.6 cm; 11.4 cm

$ 800-1,200

893

894

A PAIR OF IRISH GEORGE II STYLE MAHOGANY CONSOLE TABLES BY GOSTIN OF LIVERPOOL, 20TH CENTURY

each stamped *GOSTIN*
height 31 ½ in.; width 54 ½ in.; depth 28 ½ in.;
80 cm; 138.4 cm; 72.4 cm

PROVENANCE

Doyle, New York, 27 February 1986, lot 440

$ 5,000-8,000

894 (ONE ILLUSTRATED)

895

□ 895

A SIX-FOLD PAINTED CANVAS CHINOISERIE SCREEN, MID-19TH CENTURY

each arched panel depicting scenes of chinoiserie figures at various pursuits in outdoor landscapes, within a floral border, the back unfinished
(per panel) height 63 in.; width 20 in.;
160 cm; 50.8 cm

$ 1,200-1,800

□ 896

A WILLIAM IV GILTWOOD BENCH, CIRCA 1835

height 18 in.; width 45 ½ in.; depth 20 ½ in.;
45.7 cm; 115.6 cm; 52.1 cm

$ 800-1,200

896

897
(ONE PAIR ILLUSTRATED)

897

A GEORGE III CARVED AND WHITE PAINTED FIREPLACE SURROUND AND OVERMANTEL WITH TWO PAIRS OF MATCHING ARCHITECTURAL WALL ELEMENTS IN THE FORM OF PALM FRONDS, THIRD QUARTER 18TH CENTURY

(fireplace surround) height 4 ft. 7 ½ in.; width 6 ft. 2 ½ in.; 141 cm; 190 cm

PROVENANCE

Sotheby's London, 30 June 2004, lot 96

This extremely rare surviving ensemble presumably formed part of a 'Palm Room', with the taller wall appliques probably flanking doorways or sculptural niches and the room's furniture likely designed *en suite* with similar carving.

The concept of using palm fronds as exotic architectural elements in an interior date back to the 17th century, seen in a 1665 drawing by John Webb for the proposed decoration of Charles II's bedchamber at Greenwich Palace, never realized (RIBA, ill. in A. Keay, *The Magnificent Monarch. Charles II and the Ceremonies of Power*, London 2008, p.99 fig.16), but it was not until the mid-18th century that such schemes actually came to fruition, most famously at Spencer House London, designed initially by the Palladian architect John Vardy (1718-1765) for John, 1st Earl Spencer (1734-1785) in 1756. The Palm Room was the architectural climax of the ground floor with parcel gilt palm columns extending their fronds into the spandrels of the room's dividing archway and cupola. The design was inspired by Webb's drawing, which at the time was thought to be by the hand of Inigo Jones and therefore acceptable to the Palladian credo, signifying the symbiosis between classical architecture and nature. Vardy is also believed to have designed the room's celebrated suite of seat furniture, executed by John Gordon, comprising armchairs, sofas, stools and benches with legs and rails carved with palm reliefs.

Palm decoration would continue to appear in interiors throughout the neoclassical period and were used by Robert Adam on several projects in the 1760s, such as the tea house at Moor Park in the 1760s (ill. C. Hussey, *English Country Houses - Early Georgian,* p.44, fig.38) and more spectacularly in the State Bedchamber at Kedleston Hall, with the giltwood four poster bed and associated pier glasses terminating in richly carved palm leaves.

$ 15,000-25,000

897

898

□ 898

A GEORGE III MAHOGANY WING ARMCHAIR

with leather upholstery, on castors
height 44 in.; width 29 in.; 111.8 cm; 73.7 cm

$ 800-1,200

□ 899

A SET OF FOUR GEORGE III STYLE GILT COMPOSITION TWO-LIGHT WALL LIGHTS, LATE 19TH CENTURY

height 24 in.; width 11 in.; 61 cm; 27.9 cm

$ 800-1,200

899

□ 900

A GEORGE III GILTWOOD AND CARTON PIERRE MIRROR, CIRCA 1770

height 37 in.; width 18 in.; depth 2 in.;
94 cm; 45.7 cm; 5.1 cm

PROVENANCE

Christie's New York, 19 April 2001, lot 167

$ 2,000-3,000

□ 901

A PAIR OF GEORGE II MAHOGANY HALL CHAIRS, 18TH CENTURY

height 38 ½ in.; width 21 ½ in.; depth 22 in.;
97.8 cm; 54.6 cm; 55.9 cm

$ 1,200-1,800

900

901

902

903

902

A MARBLE SPECIMEN TABLE TOP

height 24 ¾ in.; width 48 ½ in.; depth 1 ¼ in.;
62.9 cm; 123.2 cm; 3.2 cm

$ 3,000-5,000

□ 903

A GEORGE III CARVED GILTWOOD BERGERE, CIRCA 1775

in the manner of Thomas Chippendale
height 38 ½ in.; 97.8 cm

PROVENANCE

Sotheby's New York, 13 April 2016, lot 298

$ 2,000-3,000

□ 904

A GILT METAL HANGING LANTERN

height 28 in.; 71.1 cm

PROVENANCE

Colefax & Fowler, London, August 1998

$ 1,000-1,500

904

905

□ 905

A PAINTED WOOD FIRESCREEN, MODERN

depicting a basket of ferns
height 21 ¾ in.; 55.2 cm

$ 500-800

□ 906

A LATE GEORGE III MAHOGANY AND BRASS-MOUNTED TWO-TIER DUMBWAITER IN THE MANNER OF GILLOWS, CIRCA 1800

on casters
height 42 in.; width 23 in.; depth 23 in.;
106.7 cm; 58.4 cm; 58.4 cm

PROVENANCE

Christie's New York, 30 September 2003-1 October 2003, lot 197

$ 2,000-3,000

906

907

□ 907

A GEORGE III STYLE CREAM, GREEN, AND POLYCHROME PAINTED DEMILUNE SIDE CABINET, EARLY 20TH CENTURY

height 37 in.; width 61 in.; depth 23 ½ in.;
94 cm; 154.9 cm; 59.6 cm

$ 1,200-1,800

908

A PAIR OF GEORGE III POLYCHROME AND PARCEL GILT ARMCHAIRS, CIRCA 1775

height 39 in.; 99.1 cm

PROVENANCE

Gordon Castle, West Lothian Scotland, sold at auction 29 August-1 September 1938, lot 1005
Sotheby's New York, 19 April 2001, lots 532 & 533

Gordon Castle was the primary seat of the Dukes of Gordon, until the line became extinct upon the death of the 5th Duke in 1836. The design of these chairs is extremely similar to a drawing for a 'cabriole armchair' supplied by Gillows to Robert Peel in 1786 (Susan Stuart, *Gillows of Lancaster and London*, Woodbridge 2008, p.181 pl.146).

$ 5,000-8,000

909

A PAIR OF GEORGE III POLYCHROME AND PARCEL GILT ARMCHAIRS, CIRCA 1775

en suite with the previous lot
height 39 in.; 99.1 cm

PROVENANCE

Gordon Castle, West Lothian Scotland, sold at auction 29 August-1 September 1938, lot 1005
Sotheby's New York, 19 April 2001, lots 532 & 533

$ 5,000-8,000

908

909

□ 910

A GEORGE III STYLE GILTWOOD MIRROR, 20TH CENTURY

height 72 ½ in.; width 41 in.; depth 2 in.;
184.2 cm; 104.1 cm; 5.1 cm

PROVENANCE

Louis Bofferding, New York, 4 January 2000

$ 2,000-3,000

□ 911

A REGENCY BLACK AND GOLD JAPANNED CANED BENCH WITH CUSHION AND ON CASTORS, EARLY 19TH CENTURY

height 15 in.; width 48 in.; depth 21 in.;
38.1 cm; 121.9 cm; 53.3 cm

$ 800-1,200

910

911

912

□ 912

A PAIR OF PAINTED REGENCY STYLE SIDE CHAIRS WITH CANED BACKS

height 33 ¼ in.; width 19 in.; length 22 in.;
84.5 cm; 48.3 cm; 55.9 cm

PROVENANCE

The Collection of Loyd-Paxton, Sotheby's New York, 26 March 1993, lot 95

$ 800-1,200

□ 913

A PAIR OF ITALIAN NEOCLASSICAL POLYCHROME PAINTED SIDE CHAIRS, LATE 18TH CENTURY

with caned seats; decoration refreshed
height 35 ½ in.; width 21 in.; depth 19 in.;
90.2 cm; 53.3 cm; 48.3 cm

$ 500-800

913

□ 914

AN ITALIAN ROCOCO STYLE PAINTED AND PARCEL GILT STOOL, FIRST HALF 20TH CENTURY

height 22 ½ in.; width 17 in.; depth 17 in.;
57.2 cm; 43.2 cm; 43.2 cm

PROVENANCE

The Estate of Aileen Mehle, Doyle New York, 25 May 2017, lot 118

$ 800-1,200

914

If the 21st century is going to be known for anything so far, it's going to be known as gray. Before that it was beige. That's sad. I like rooms with color I can almost taste--glazed apricot, lemon, pistachio and eggplant walls.

□ **915**

A PAIR OF SHERATON STYLE SIDE CHAIRS, WITH LATER WHITE AND GOLD PAINT

height 37 in.; width 19 ½ in.; depth 17 ½ in.;
94 cm; 49.5 cm; 44.5 cm

$ 500-800

□ **916**

A PAIR OF YELLOW UPHOLSTERED LONG STOOLS

height 20 in.; width 36 in.; depth 18 in.;
50.8 cm; 91.4 cm; 45.7 cm

$ 800-1,200

915

916

917

□ 917

A PARCEL GILT WHITE-PAINTED TUSCAN NEOCLASSICAL GILTWOOD MIRROR, CIRCA 1800

height 63 in.; width 24 in.; depth 4 in.; 160 cm; 61 cm; 10.2 cm

PROVENANCE

The Estate of Victor Borge, Doyle New York, 22 January 2003, lot 403

$ 2,500-3,500

918

AN ITALIAN NEOCLASSICAL WHITE PAINTED AND GILTWOOD CONSOLE TABLE, LATE 18TH/ EARLY 19TH CENTURY

with associated alabaster top
height 34 ½ in.; width 43 ¼ in.; depth 21 ½ in.;
87.6 cm; 109.9 cm; 54.6 cm

PROVENANCE

John King, London, 1999

$ 3,000-5,000

□ 919

A PAIR OF NORTH ITALIAN NEOCLASSICAL PAINTED SIDE CHAIRS, LATE 18TH CENTURY

decoration refreshed with losses
height 36 in.; width 21 in.; depth 20 in.;
91.4 cm; 53.3 cm; 50.8 cm

PROVENANCE

The Collection of Mrs. Archibald Brown, Sotheby Parke Bernet, Inc. New York, 3 March 1979, lot 164

$ 500-800

918

919

□ 920

A NEOCLASSICAL STYLE ENGRAVED GLASS MIRROR WITH GREEK KEY BORDER

height 47 ½ in. width 47 ½ in.; depth 2 in.;
120.7 cm; 120.7 cm; 5.1 cm

$ 1,200-1,800

920

921

AN ITALIAN NEOCLASSICAL GILTWOOD CONSOLE TABLE WITH LATER MARBLE TOP, CIRCA 1800

height 33 ¾ in.; width 45 ¾ in.; depth 22 ½ in.;
85.7 cm; 116.2 cm; 57.2 cm

PROVENANCE

The Collection of Matthew Schutz
Sotheby's New York, 20 May 1989, lot 262

$ 3,000-5,000

921

CHINTZ

Derived from the Hindi *chīnt* (spotted, patterned), the term chintz denotes a glazed cotton calico fabric produced in India between 1600 and 1800 decorated with colourful floral motifs on a pale background, originally hand-painted but later printed with woodblocks. It was first imported by Portuguese and Dutch traders in the early 1600s century and later in the century by the English and French East India Companies. These boldly decorated, colourfast textiles were a novelty for Europeans and instantly appealed to wealthy households who used the fabrics for bed hangings, wall coverings and curtains; on 5 September 1663 the diarist Samuel Pepys records that 'after many tryalls' he bought his wife 'a chintz, that is a painted Indian calico, for to line her new study, which is very pretty'. Once the fabric became worn it was normally given to domestic servants to use for clothing, and this eventually set off a trend among the well-to-do to choose chintz for their own wardrobes, even if this initially raised eyebrows among some commentators like Daniel Defoe who deplored seeing 'persons of quality dress'd in Indian carpets'. The immense popularity of chintz imports threatened the livelihood of local wool and silk producers and led to a ban on its import as early as 1686 in France, where chintz was referred to as *indiennes*, and in 1701 in England, followed by a complete ban on its use in 1721, which gave rise to numerous dramatic incidents such as the chintz bed hangings of the celebrated Georgian actor David Garrick being seized by customs officials. This ban was lifted in 1774, by which time technology had sufficiently advanced in England and Western Europe to produce a domestic version of chintz, which initially followed the Mughal-inspired ornamental repertory of Indian designs but gradually developed a more indigenous style based on European floral and fauna motifs.

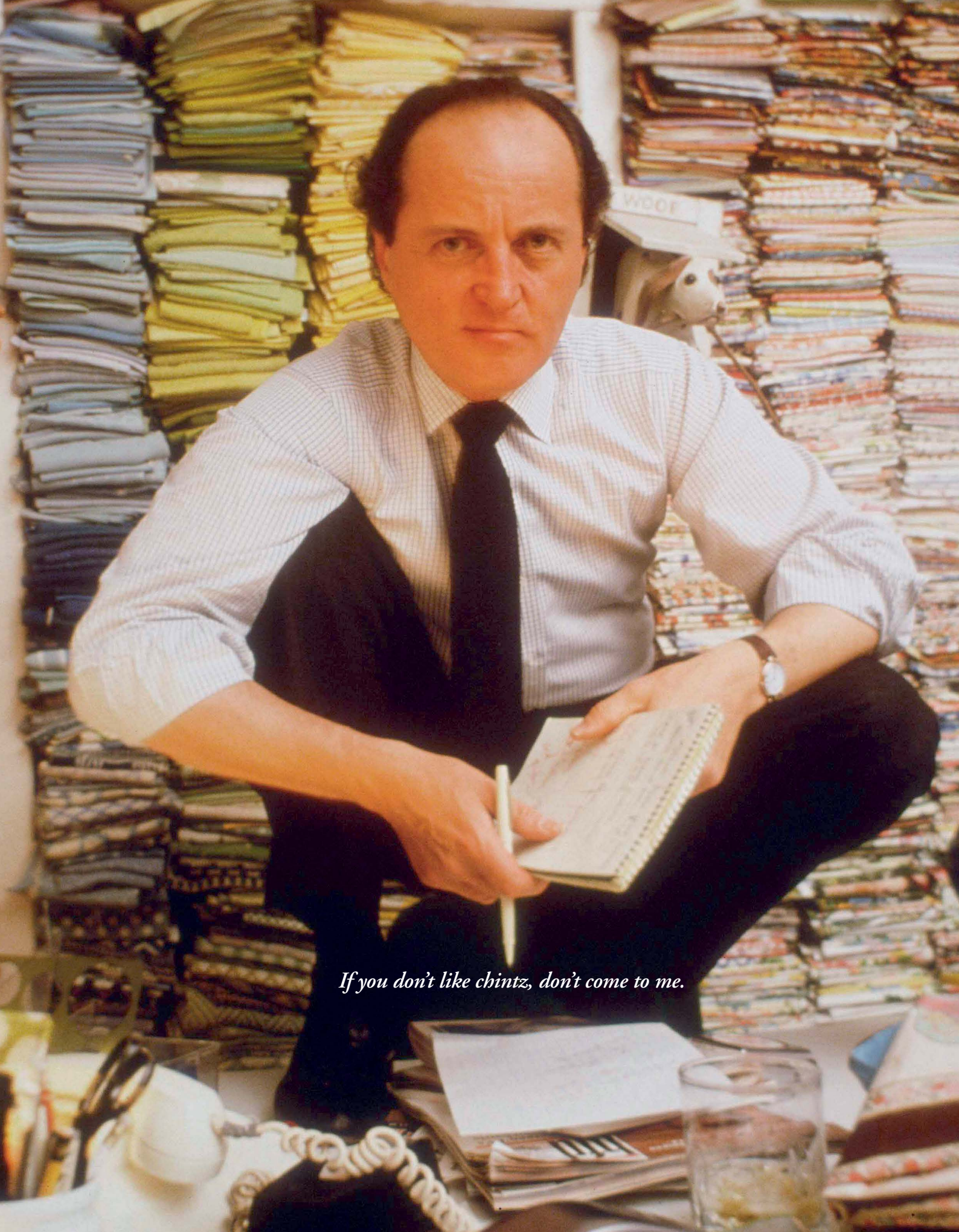
In the US, English chintz began arriving as early as the first half of the 1800s through the firm of the English immigrant George Johnson, started in New York in 1823, which later became the partnership of Johnson & Faulkner, subsequently shortened to Jofa. In 1965 the company was acquired by Arthur H. Lee & Sons, a British textile manufacturer and distributor founded in the Northwest of England in 1866 that had established a New York operation from 1921, and the name Lee Jofa was born. Lee Jofa's chintz designs, many of them dating back a century or more, have long been favoured by designers. As Mario Buatta said, 'I never get tired of Lee Jofa's Floral Bouquet chintz. I've used it in every one of my own apartments since 1963: first with eggplant walls, then silver walls and green moldings, then bright yellow, and now chartreuse.' Early in his career Buatta was inspired in his love of chintz by some of the 20th century's leading decorators - as he recalled, 'I happened to be in the Brunschwig & Fils showroom in the '60s, back when it was on Madison Avenue, and I overheard Billy Baldwin say he was going to put the same chintz on three chairs in one room. And I thought to myself, "Well, that's chic." He was the master.'

□ **922**

A SLIPPER CHAIR AND ARMCHAIR WITH MATCHING FLORAL CHINTZ FABRIC, MODERN

height 30 in.; width 28 in.; 76.2 cm; 71.1 cm

$ 1,200-1,800



If you don't like chintz, don't come to me.

□ 923

A 'FLORAL BOUQUET' CHINTZ HAND-BLOCKED FABRIC SAMPLE, 1965-1985

height 43 ½ in. width 40 ½ in.; depth 2 in.;
110.5 cm; 102.9 cm; 5.1 cm

$ 500-800

□ 924

A MODERN ROSE UPHOLSTERED CLUB CHAIR AND OTTOMAN WITH TWO MATCHING CURTAINS

height 33 in.; width 30 in.; depth 35 in.;
curtains approx. height 138 in.; width 120 in;
83.8 cm; 76.2 cm; 88.9 cm

EXHIBITED

Show House, Red Library room, 1980

$ 1,200-1,800

□ 925

A GREEN AND WHITE UPHOLSTERED CHAIR AND OTTOMAN

height 32 in.; width 31 in.; depth 40 in.;
81.3 cm; 78.7 cm; 101.6 cm

EXHIBITED

Kips Bay Show House, New York, Conservatory Landing room, 1997

$ 1,000-1,500

923

924

925

□ 926

A WATERCOLOUR OF MARIO BUATTA'S 1984 KIPS BAY SHOW HOUSE BEDROOM BY MICHAEL SIMON

height 14 ¾ in.; width 17 ½ in.; depth 1 ½ in.;
37.5 cm; 44.5 cm; 3.8 cm

$ 300-500

926

□ 927

MARIO BUATTA'S LARGE SCISSORS TOGETHER WITH HIS MEASURING TAPE AND T-SQUARE

height 12 ½ in.; width 3 ½ in.; depth 1 in.;
31.8 cm; 8.9 cm; 2.5 cm

$ 600-900

□ 928

A PAIR OF GEORGE III MAHOGANY CHINESE GOTHICK STYLE VASE-STANDS

height 40 ½ in.; width 19 ½ in.; depth 17 ¼ in.;
102.9 cm; 49.5 cm; 43.8 cm

$ 1,000-1,500

927

□ 929

A GROUP OF THREE GEORGE III MAHOGANY CHINESE GOTHICK STYLE VASE-STANDS

height 46 in.; width 22 ½ in.; 116.8 cm; 57.2 cm

$ 1,200-1,800

929 928 929 928 929

THE PRINCE OF CHINTZ CURTAINS

930

A SET OF CURTAINS IN BRUNSCHWIG & FILS VERRIERES CHINTZ FROM THE 1984 KIPS BAY SHOW HOUSE ROOM OF MARIO BUATTA

three pairs approximate height of each 9 ft approximate width 6 ft.; 274 cm; 183 cm

For the 1984 Kips Bay Show House, Mario Buatta created what was arguably his most successful bedroom ever, and the reaction was staggering - *Architectural Digest* called it 'the bedroom that shook the world', and the journalist Chauncey Howell created history by inventing a new title for Mario Buatta that would ensure his status in the design pantheon - *The Prince of Chintz.* As the editor of *House Beautiful* Margaret Kennedy observed, 'at the height of America's obsession with English country style, Mario's interpretation was the best.' The Show House room in which the offered curtains played such a key role was a moment that defined an era

$ 6,000-9,000

A show-house room is different – it's showbiz and has to be a statement. The blue and white bedroom I did for the Kip's Bay Showhouse in 1984 has become one of my most famous rooms over the years. George Oakes, Colefax & Fowler's design director, hadn't even stepped into the entire room before he exclaimed, 'There's everything but the kitchen sink in here! You have everything going on in this room'.

□ 931

MARIO BUATTA'S PLASTIC SCISSORS AND BOOK SPINES

(scissors) height 15 in.; width 6 in.; depth 2 in.;
38.1 cm; 15.2 cm; 5.1 cm

$ 300-500

931

□ 932

MARIO BUATTA'S CHINTZ FABRIC CAPE

length 20 in.; 50.8 cm

$ 600-900

932

933

933

934

□ 933

A SET OF THREE BUATTA BEARS, CIRCA 1989

Mario trademarked the name 'Mario Bearatta'; they are made in fabrics from his own collection
(largest) height 14 in.; width 18 in.; depth 10 in.;
35.6 cm; 45.7 cm; 25.4 cm

$ 300-500

□ 934

A PAIR OF BUATTA BEARS, CIRCA 1989

Mario trademarked the name 'Mario Bearatta'; they are made in fabrics from his own collection

$ 300-500

□ 935

A PINK UPHOLSTERED SLIPPER CHAIR

in Mario Buatta's original fabric
height 30 in.; width 22 in.; depth 24 in.;
76.2 cm; 55.9 cm; 61 cm

$ 500-800

935

936

937

936

A PAIR OF ADJUSTABLE BRASS FLOOR LAMPS BY CEDRIC HARTMAN, TOGETHER WITH A PAIR OF ADJUSTABLE BRASS LAMPS BY HANSEN

(collapsed) height 35 in.; diameter of base 10 in.; 88.9 cm; 25.4 cm

$ 3,000-5,000

937

A PAIR OF FREDERICK VICTORIA BRASS ETAGERES

after the model designed by Billy Baldwin for Cole Porter
height 103 ½ in.; width 24 in.; depth 13 ½ in.; 262.9 cm; 61 cm; 34.3 cm

PROVENANCE

Christie's New York, 10-11 July 2002, 366

$ 4,000-6,000

□ 938

A PAIR OF GILT AND BRONZED METAL ROTHERMERE VASES

height 19 ½ in.; width 18 in.; 49.5 cm; 45.7 cm

PROVENANCE

The Collection of Mary Viscountess Rothermere, Daylesford House, Christie's New York, 16 April 1994, lot 82

$ 1,200-1,800

938

□ 939

A FRENCH GILT METAL AND FRUITWOOD TWO-TIER ETAGERE, 20TH CENTURY

height 18 ½ in.; width 25 ½ in.; depth 17 ½ in.; 47 cm; 64.8 cm; 44.5 cm

$ 800-1,200

939

□ 940

A BLACK AND RED LACQUERED TRAY COFFEE TABLE

height 17 in.; width 34 in.; depth 22 in.; 43.2 cm; 86.4 cm; 55.9 cm

$ 500-800

939

940

941

□ 941

A LARGE GREEN-PAINTED TOLE AND GLASS HALL LANTERN, 20TH CENTURY

height 55 in.; width 20 ½ in.; depth 20 ½ in.;
139.7 cm; 52.1 cm; 52.1 cm

$ 800-1,200

□ 942

A GLASS BEAD AND GREEN GLASS CHANDELIER

height 50 in.; width 29 in.; depth 29 in.;
127 cm; 73.7 cm; 73.7 cm

PROVENANCE

Christopher Hodsoll, London, 2001

$ 2,500-3,500

942

□ 943

FIVE GREEN AND BEADED MIRROR BACKED THREE-LIGHT WALL SCONCES, MID-20TH CENTURY

with slight variations to size
(largest) height 28 in.; width 13 in.; depth 6 in.;
71.1 cm; 33 cm; 15.2 cm

PROVENANCE

Amy Perlin Antiques, New York, 20 June 2008

$ 800-1,200

□ 944

AN IRISH GEORGE III GREEN AND CLEAR GLASS OVAL MIRROR, 18TH/19TH CENTURY

height 41 ½ in.; width 27 in.; depth 1 ¾ in.;
105.4 cm; 68.6 cm; 4.4 cm

PROVENANCE

Mallett at Bourdon House, London, 23 June 1983

$ 2,500-3,500

□ 945

A LARGE GREEN FAUX-TORTOISESHELL BOX

height 7 in., width 17 in., depth 12 in.;
17.8 cm; 43.2 cm; 30.5 cm

PROVENANCE

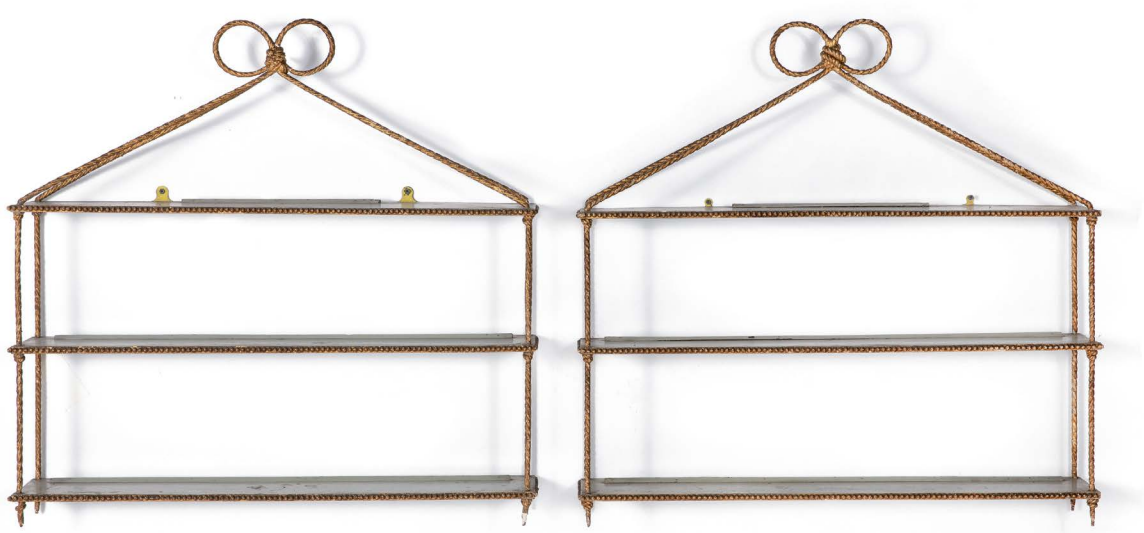
John Rosselli, New York

$ 500-800

943
(FOUR ILLUSTRATED)

944

945



946

□ 946

A PAIR OF GILT METAL AND WOOD HANGING SHELVES

from Mario Buatta's 62nd Street, New York apartment
height 32 in.; width 33 ¼ in.; depth 6 ¼ in.; 81.3 cm; 84.5 cm; 15.9 cm

$ 800-1,200

947

A PAIR OF MAISON BAGUES OAK TREE-FORM MIRRORED WALL SCONCES

height 44 in.; width 23 ¼ in.; depth 7 ¼ in.; 111.8 cm; 59.1 cm; 18.4 cm

$ 3,000-5,000

947

Mario Buatta's previous apartment, circa 1971

948

□ 948

CONTINENTAL SCHOOL, 19TH CENTURY

Glamorous woman in profile

indistinctly signed *Bousse of [...]* (lower right)
and signed (lower left)
ink on paper
23 ½ by 17 ½ in.; 59.7 by 44.5 cm sight

$ 500-700

949

□ 949

AN ORIGINAL POSTER FROM MORTIMER'S

printed poster
signed *Philip James Herman*
30 in. by 40 in.; 76.2 cm by 101.6 cm

Mortimer's Restaurant was opened by Glenn Birnbaum in 1976 at Lexington Avenue and 75th, and for several decades was an institution for the Upper East Side glitterati before finally closing in 1998. Mario Buatta dined there frequently, where he liked to indulge in his trademark practical jokes. This poster references Zip the Chimp, who became somewhat of a media celebrity in New York in the 1980s, and famously had a boxing match with Mario Buatta when they were on the yacht of Buatta's client Malcolm Forbes. The poster depicts the owner Birnbaum towering above a table presided by Mario Buatta and Zip, flanked by Malcolm Forbes and Billy Norwich on his right and Joan Rivers on his left.

Mario also famously took Zip to attend a performance of Peggy Lee at the Ballroom at 28th St & Eighth Avenue. Mario had long been a great fan and friend of the singer and would make a point of attending every one of her concerts when she was in town. The event was recorded in the *New York Times* of 7 July 1986, who reported Zip would applaud and blow kisses to Ms Lee after every number. It was observed that the singer was 'slightly flustered by the animal's presence until she got used to him' - a remark that some might argue could also have applied to Mario Buatta.

$ 400-600

Mario Buatta with Peggy Lee

950

YURI PAVLOVICH ANNENKOV
1889-1974

Deux Maisons

signed *G.Annenkoff* (lower left)
oil on canvas
36 by 28 ½ in.; 91.5 by 72.4 cm
Executed in 1928.

PROVENANCE

Collection of Maurice J. Speiser, Philadelphia (by 1930)
Sotheby Parke Bernet, New York, January 26, 1944, lot 62
Acquired at the above by Norman Norell
Sotheby Park Bernet, New York, 15-17, 1973, lot 565
Acquired at the above by Mario Buatta

EXHIBITED

Philadelphia, Crillon Galleries, *Annenkoff*, 28 February - 17 March 1931, no.3
New York, John Becker Gallery, *Annenkoff*, 27 March - 14 April 1931, no.2

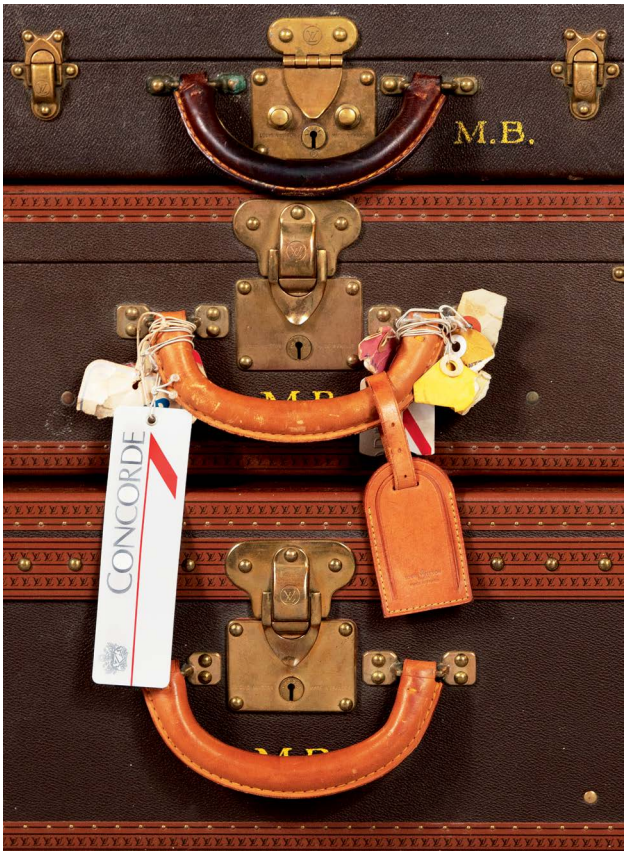
LITERATURE

Exhibition catalog, *Annenkoff*, Crillon Galleries, Philadelphia, 1931, no.3 illustrated
Exhibition catalog, *Annenkoff*, John Becker Gallery, New York, 1931, no.2 illustrated

A prominent lawyer and collector from Philadelphia, Maurice J. Speiser (1880-1948) frequently visited Paris with his wife in the Roaring Twenties and formed long-lasting relationships with modernist writers, musicians and artists such as Hemingway, Prokofiev and Chagall. Among them was Annenkov, who had settled permanently to Paris in 1924 and was already making a name for himself in the capital of the arts. In advance of his first solo exhibition in America which took place in 1931, Annenkov writes to Speiser: "Would it be possible for you to lend, such of my pictures belonging to you, to my exhibition? They are very representative of my work and their absence from the exhibition would be very regrettable for me." In the end not one, but two solo exhibitions would be organized, the first at the Crillon Galleries in Philadelphia, and the second at the John Becker Gallery in New York. The present lot was included in both exhibitions.

$ 40,000-60,000

22



(953 DETAIL)

□ 951

A HERMÈS LEATHER SATCHEL AND A LOUIS VUITTON GREEN TAIGA LEATHER ATTACHE CASE

(green case) height 15 ¼ in.; width 17 ¾ in.; depth 5 in.;
38.7 cm; 45.1 cm; 12.7 cm

$ 1,200-1,800

□ 952

A SINGLE LOUIS VUITTON ATTACHÉ CASE

height 18 ¼ in.; width 26 in.; depth 8 ¾ in.;
46.4 cm; 66 cm; 22.2 cm

$ 1,200-1,800

□ 953

A GROUP OF THREE LOUIS VUITTON CASES, INCLUDING A BRIEFCASE WITH MB MONOGRAM

(largest) height 20 ¼ in.; width 24 in.; depth 7 in.;
51.4 cm; 61 cm; 17.8 cm

$ 1,200-1,800

951

952

953

What's wrong with going over the top now and then? We don't always have to be so staid.

954

955

956

956

□ 954

A MARIO BUATTA AND DR RUTH WESTHEIMER SIGN

height 10 in.; width 79 in.; depth 1 ¼ in.; 25.4 cm; 200.6 cm; 3.2 cm

$ 300-500

□ 955

A FUNHOUSE MIRROR

height 73 in.; width 42 in.; depth 11 ½ in.; 185.4 cm; 106.7 cm; 29.2 cm

$ 500-800

□ 956

TWO FUNHOUSE MIRRORS

of larger: height 72 in.; width 42 ½ in.; depth 9 ½ in.; 182.9 cm; 108 cm; 24.1 cm

PROVENANCE

Sotheby's New York, 12 June 1999, Lot 185 & 186

$ 1,200-1,800

957

958

□ 957

A PAIR OF GILT AND PAINTED BRONZE, METAL AND TOLE POTTED PALM TABLE ORNAMENTS

height 19 in.; width 12 in.; depth 12 in.;
48.3 cm; 30.5 cm; 30.5 cm

$ 800-1,200

□ 958

A PAIR OF PAINTED TOLE PINEAPPLE ORNAMENTS

height 28 ½ in.; width 9 in.; depth 9 in.;
72.4 cm; 22.9 cm; 22.9 cm

$ 800-1,200

□ 959

A CHARLES X GILT AND PATINATED BRONZE SUNFLOWER CLOCK, FIRST HALF 19TH CENTURY

height 10 in.; width 4 ½ in.; depth 4 ½ in.;
25.4 cm; 11.4 cm; 11.4 cm

$ 2,000-3,000

959

960

□ 960

A GROUP OF SIXTEEN TIFFANY PHOTO ALBUMS AND SCRAP BOOKS

along with folios with Mario Buatta's monogram
14 ½ in. by 14 ½ in.; 36.8 cm by 36.8 cm

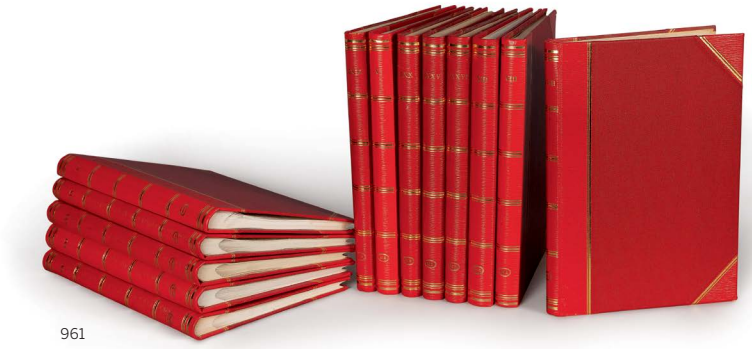
$ 800-1,200

□ 961

A GROUP OF THIRTEEN MARIO BUATTA MONOGRAMMED SCRAP BOOKS

(largest) height 11 in.; width 15 in.; depth 1 ½ in.;
27.9 cm; 38.1 cm; 3.8 cm

$ 500-800



961

□ 962

A GROUP OF SILVER ACCESSORIES, TIFFANY & CO., NEW YORK, LATE 20TH CENTURY

comprising a "Scribble" brooch after Paloma Picasso, a pair of "Bamboo" cufflinks, a key ring with a tape measure, initialed MB, and a horseshoe key ring. *5 pieces*
(brooch) length 2 ½ in.; 6.4 cm

$ 800-1,200

□ 963

AN ITALIAN SILVER POSTCARD, BULGARI, FLORENCE, 20TH CENTURY

unengraved, with facsimile gilt 450 lire stamp, in fitted Bulgari presentation case; together with two silver silver-plated postcards with facsimile English stamps, *Obsidian, London. 3 pieces*
length of postcard 5 ⅞ in.; 14.9 cm

$ 1,200-1,800

962

963

□ 964

A FLOWER-FORM ENGRAVED GLASS AND GILT-LEAD ZODIAC MIRROR, 20TH CENTURY

diameter 25 in.; 63.5 cm

PROVENANCE

Bardith, New York, 7 August 1987

$ 1,200-1,800

964

□ 965

A PAIR OF ENGLISH SILVER AND ENAMEL "NAUGHTY MONKEY" CUFFLINKS, DEAKIN & FRANCIS, LONDON, 1988

with enamel accents and gem-set eyes

$ 800-1,200

□ 966

A GOLD, SILVER AND ENAMEL "DOG" STICK PIN, CIRCA 1890

with seated enameled dog on silver ground in gold frame
length overall 2¼ in.; 5.5 cm

$ 600-800

966

965

□ 967

THREE DRESSING GOWNS AND TWO HERMÈS TIES

(longest) height 49 in.; 124.5 cm

$ 300-500

967

967

968

968

A CARVED AND GILTWOOD SUNBURST

height 38 in.; width 38 in.; depth 6 in.;
96.5 cm; 95.5 cm; 15.2 cm

PROVENANCE

Butterfields & Butterfields, San Francisco,
5 November 1992, Lot 707

$ 3,000-5,000

969

□ 969

A WATERCOLOUR DRAWING OF MARIO BUATTA IN BED, BY KONSTANTIN KAKANIAS FOR THE NEW YORK TIMES, CIRCA 1988

Signed *to Mario k* lower right
in a giltwood frame
20 in. by 26 in.; 50.8 cm by 66 cm

By the late 1980s Mario Buatta had become a household name. In addition to his client portfolio and chairing the Winter Antiques Show, he had licensed his name to a variety of products including telephones, fragrances, fabrics and a line of furniture. The *New York Times* decided to commission a drawing of him for their Style Magazine and sent the Greek-born artist Konstantin Kakanias to sketch him at home. As one of Buatta's trademarks had always been his bedrooms, and Mario himself never tired of professing his love of canopy beds, nothing made more sense than to depict Mario having breakfast in bed, especially as his bed had reputedly been made for Prince Albert at the Brighton Pavilion, so it was eminently suitable for a 20th century Prince in New York.

Kakanias recalls how much he enjoyed the assignment, as well as how much he loved the apartment - "Messy and super entertaining but elegant and so so fun. Not dry fake modernism of our days - or pretend wannabe of the late 80s. Just exuberant, and full of life, like Mario himself...he made me feel immediately at home and his kindness I will never forget."

$ 2,000-3,000

People decorate three times in their lives: The first time is when they get married and get their own place. The second is when their children grow up and they redecorate with better things. Then after 60, they do it for the last time and they make their home look the way they have always dreamed.

Mario Buatta

END OF SALE

Sotheby's EST. 1744

AMERICANA WEEK

AUCTIONS NEW YORK 23–27 JANUARY

Exhibitions open
16 January at 2:00 PM

Mario Buatta:
Prince of Interiors
Auction 23 & 24 January

Triumphant Grace: Important Americana from the Collection of Barbara and Arun Singh
Auction 25 January

A New Dimension of Tradition: Important American Folk Art, Proceeds of the Sale to Benefit a New Folk Initiative at the Museum of Fine Arts, Boston
Auction 25 January

Important Americana
Auction 26 January

Fine Manuscript and Printed Americana
Auction 27 January

Please join us for our

Americana Week Events

Panel Discussion: Mario Buatta and the English Country House Style in America
72nd and York
Thursday 16 January
2:00–3:00 PM
With featured speakers Jane Churchill, Emily Evans Eerdmans, and Charlotte Moss, moderated by Michael Diaz-Griffith.

Americana Symposium
72nd and York
Tuesday 21 January
10:00 AM–5:00 PM

Lectures on the subjects of silver, ceramics, American furniture, folk art and needlework celebrating the Collection of Barbara and Arun Singh, and Property Sold to Benefit the Museum of Fine Arts, Boston.

Featured speakers include Kee Il Choi Jr., Alice Dickinson, Emelie Gevalt, Judith M. Guston, Stacy C. Hollander, Robert Lionetti, Robert Shaw, Arun K. Singh, M.D., Gary R. Sullivan, and Annabel Westman.

Americana Opening Reception
72nd and York
Tuesday 21 January
6:00–9:00 PM

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9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our com-missions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission

rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order or absentee bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website and other online platforms. Online and telephone bids may be recorded.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an

online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♡ Premium Lot
In order to bid on "Premium Lots" (in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces

the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Advance Bidding For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: Alabama,Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue forcollection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to

sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

Important Notice Regarding Packing
As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Notice Regarding Endangered Species
◉ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Clocks and Watches Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice to Prospective Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213.

Important Notice for Furniture
As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7213.

Important Notice for Ceramics
The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Important Notice Regarding Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

L ouis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

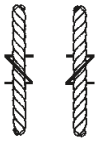
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after desciptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise in dicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

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Peter Kutscher
Jon Lam
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62854
+2 shades

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